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REFLECTIONS

ON THE

PAINTING

AND

SCULPTURE

OF THE

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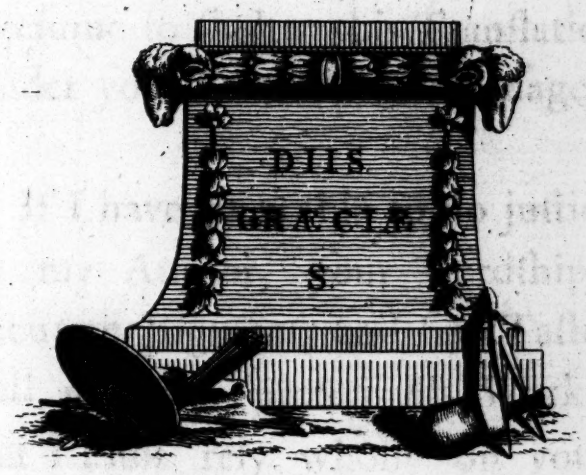
PAINTING and SCULPTURE
OF
THE GREEKS:
WITH
INSTRUCTIONS for the CONNOISSEUR,
AND
An ESSAY on GRACE in Works of Art.

Tranſlated from
The *German* Original of the Abbé WINKELMANN,
Librarian of the VATICAN, F. R. S. &c. &c.

By HENRY FUSSELI, A. M.

The SECOND EDITION, Corrected.



LONDON:
Printed for A. MILLAR and T. CADELL in the Strand.
M DCC LXVII.

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MDCCLXVII.

TO

The Lord SCARSDALE.

MY LORD,

WITH becoming gratitude for your Lordſhip's condeſcenſion in granting ſuch a noble Aſylum to a Stranger, I humbly preſume to ſhelter this Tranſlation under your Lordſhip's Patronage.

If I have been able to do juſtice to my Author, your Lordſhip's accurate Judgment, and fine Taſte, will naturally protect his Work: But I muſt rely wholly on your known

known Candour and Goodneſs for the pardon of many imperfections in the language.

I am, with the moſt profound reſpect,

MY LORD,

YOUR LORDSHIP'S

Moſt obliged,

moſt obedient,

and moſt humble Servant,

LONDON,
10 April, 1765.

Henry Fuſſeli.

ON THE IMITATION OF THE PAINTING and SCULPTURE of the GREEKS.

I. NATURE.

TO the Greek climate we owe the production of TASTE, and from thence it ſpread at length over all the politer world. Every invention, communicated by foreigners to that nation, was but the ſeed of what it became afterwards, changing

 both

both its nature and ſize in a country, choſen, as *Plato* [a] ſays, by Minerva, to be inhabited by the Greeks, as productive of every kind of genius.

But this TASTE was not only original among the Greeks, but ſeemed alſo quite peculiar to their country: it ſeldom went abroad without loſs; and was long ere it imparted its kind influences to more diſtant climes. It was, doubtleſs, a ſtranger to the northern zones, when Painting and Sculpture, thoſe offſprings of Greece, were deſpiſed there to ſuch a degree, that the moſt valuable pieces of *Corregio* ſerved only for blinds to the windows of the royal ſtables at Stockholm.

There is but one way for the moderns to become great, and perhaps unequalled; I mean, by imitating the antients. And what we are told of *Homer*, that whoever underſtands him well, admires him, we find no leſs true in matters concerning the antient, eſpecially the Greek arts. But then we muſt

[a] Plato in Timæo. Edit. Francof. p. 1044.

be

be as familiar with them as with a friend, to find Laocoon as inimitable as *Homer*. By ſuch intimacy our judgment will be that of *Nicomachus: Take theſe eyes*, replied he to ſome paltry critick, cenſuring the Helen of Zeuxis, *Take my eyes, and ſhe will appear a goddeſs.*

With ſuch eyes *Michael Angelo*, *Raphael*, and *Pouſſin*, conſidered the performances of the antients. They imbibed taſte at its ſource; and Raphael particularly in its native country. We know, that he ſent young artiſts to Greece, to copy there, for his uſe, the remains of antiquity.

An antient Roman ſtatue, compared to a Greek one, will generally appear like *Virgil*'s Diana amidſt her Oreads, in compariſon of the Nauſicaa of *Homer*, whom he imitated.

Laocoon was the ſtandard of the Roman artiſts, as well as ours; and the rules of *Polycletus* became the rules of art.

I need not put the reader in mind of the negligences to be met with in the moſt ce-

lebrated antient performances: the Dolphin at the feet of the Medicean Venus, with the children, and the Parerga of the Diomedes by *Dioſcorides*, being commonly known. The reverſe of the beſt Egyptian and Syrian coins ſeldom equals the head, in point of workmanſhip. Great artiſts are wiſely negligent, and even their errors inſtruct. Behold their works as *Lucian* bids you behold the Zeus of *Phidias*; *Zeus himſelf, not his footſtool.*

It is not only *Nature* which the votaries of the Greeks find in their works, but ſtill more, ſomething ſuperior to nature; ideal beauties, brain-born images, as *Proclus* ſays [b].

The moſt beautiful body of ours would perhaps be as much inferior to the moſt beautiful Greek one, as Iphicles was to his brother Hercules. The forms of the Greeks, prepared to beauty, by the influence of the mildeſt and pureſt ſky, became perfectly elegant by their early exerciſes. Take a

[b] In Timæum Platonis.

a Spar-

a Spartan youth, ſprung from heroes, undiſtorted by ſwaddling-cloths; whoſe bed, from his ſeventh year, was the earth, familiar with wreſtling and ſwimming from his infancy; and compare him with one of our young Sybarits, and then decide which of the two would be deemed worthy, by an artiſt, to ſerve for the model of a Theſeus, an Achilles, or even a Bacchus. The latter would produce a Theſeus fed on roſes, the former a Theſeus fed on fleſh, to borrow the expreſſion of *Euphranor*.

The grand games were always a very ſtrong incentive for every Greek youth to exerciſe himſelf. Whoever aſpired to the honours of theſe was obliged, by the laws, to ſubmit to a trial of ten months at Elis, the general rendezvous; and there the firſt rewards were commonly won by youths, as *Pindar* tells us. [c] *To be like the God-like Diagoras*, was the fondeſt wiſh of every youth.

[c] Vide Pindar. Olymp. Od. VII. Arg. & Schol.

Behold the ſwift Indian outſtripping in purſuit the hart: how briſkly his juices circulate! how flexible, how elaſtic his nerves and muſcles! how eaſy his whole frame! Thus *Homer* draws his heroes, and his Achilles he eminently marks for "being ſwift of foot."

By theſe exerciſes the bodies of the Greeks got the great and manly Contour obſerved in their ſtatues, without any bloated corpulency. The young Spartans were bound to appear every tenth day naked before the Ephori, who, when they perceived any inclinable to fatneſs, ordered them a ſcantier diet; nay, it was one of *Pythagoras*'s precepts, to beware of growing too corpulent; and, perhaps for the ſame reaſon, youths aſpiring to wreſtling-games were, in the remoter ages of Greece, during their trial, confined to a milk diet.

They were particularly cautious in avoiding every deforming cuſtom; and *Alcibiades*, when a boy, refuſing to learn to play on the

the flute, for fear of its diſcompoſing his features, was followed by all the youth of Athens.

In their dreſs they were profeſſed followers of nature. No modern ſtiffening habit, no ſqueezing ſtays hindered Nature from forming eaſy beauty; the fair knew no anxiety about their attire, and from their looſe and ſhort habits the Spartan girls got the epithet of Phænomirides.

We know what pains they took to have handſome children, but want to be acquainted with their methods: for certainly *Quillet*, in his Callipædy, falls ſhort of their numerous expedients. They even attempted changing blue eyes to black ones, and games of beauty were exhibited at Elis, the rewards conſiſting of arms conſecrated to the temple of Minerva. How could they miſs of competent and learned judges, when, as *Ariſtotle* tells us, the Grecian youths were taught drawing expreſsly for that purpoſe? From their fine complexion, which, though ming-

led with a vaſt deal of foreign blood, is ſtill preſerved in moſt of the Greek iſlands, and from the ſtill enticing beauty of the fair ſex, eſpecially at Chios; we may eaſily form an idea of the beauty of the former inhabitants, who boaſted of being Aborigines, nay, more antient than the moon.

And are not there ſeveral modern nations, among whom beauty is too common to give any title to pre-eminence? Such are unanimouſly accounted the Georgians and the Kabardinſki in the Crim.

Thoſe diſeaſes which are deſtructive of beauty, were moreover unknown to the Greeks. There is not the leaſt hint of the ſmall-pox, in the writings of their phyſicians; and *Homer*, whoſe portraits are always ſo truly drawn, mentions not one pitted face. Venereal plagues, and their daughter the Engliſh malady, had not yet names.

And muſt we not then, conſidering every advantage which nature beſtows, or art teaches, for forming, preſerving, and im-

proving beauty, enjoyed and applied by the Grecians; muſt we not then confeſs, there is the ſtrongeſt probability that the beauty of their perſons excelled all we can have an idea of?

Art claims liberty: in vain would nature produce her nobleſt offſprings, in a country where rigid laws would choak her progreſſive growth, as in Egypt, that pretended parent of ſciences and arts: but in Greece, where, from their earlieſt youth, the happy inhabitants were devoted to mirth and pleaſure, where narrow-ſpirited formality never reſtrained the liberty of manners, the artiſt enjoyed nature without a veil.

The Gymnaſies, where, ſheltered by public modeſty, the youths exerciſed themſelves naked, were the ſchools of art. Theſe the philoſopher frequented, as well as the artiſt. *Socrates* for the inſtruction of a Charmides, Autolycus, Lyſis; *Phidias* for the improvement of his art by their beauty. Here he ſtudied the elaſticity of the muſcles, the ever

vary-

varying motions of the frame, the outlines of fair forms, or the Contour left by the young wreſtler on the ſand. Here beautiful nakedneſs appeared with ſuch a livelineſs of expreſſion, ſuch truth and variety of ſituations, ſuch a noble air of the body, as it would be ridiculous to look for in any hired model of our academies.

Truth ſprings from the feelings of the heart. What ſhadow of it therefore can the modern artiſt hope for, by relying upon a vile model, whoſe ſoul is either too baſe to feel, or too ſtupid to expreſs the paſſions, the ſentiment his object claims? unhappy he! if experience and fancy fail him.

The beginning of many of *Plato*'s dialogues, ſuppoſed to have been held in the Gymnaſies, cannot raiſe our admiration of the generous ſouls of the Athenian youth, without giving us, at the ſame time, a ſtrong preſumption of a ſuitable nobleneſs in their outward carriage and bodily exerciſes.

The

The faireſt youths danced undreſſed on the theatre; and *Sophocles*, the great *Sophocles*, when young, was the firſt who dared to entertain his fellow-citizens in this manner. *Phryne* went to bathe at the Eleuſinian games, expoſed to the eyes of all Greece, and riſing from the water became the model of Venus Anadyomene. During certain ſolemnities the young Spartan maidens danced naked before the young men: ſtrange this may ſeem, but will appear more probable, when we conſider that the chriſtians of the primitive church, both men and women, were dipped together in the ſame font.

Then every ſolemnity, every feſtival, afforded the artiſt opportunity to familiarize himſelf with all the beauties of Nature.

In the moſt happy times of their freedom, the humanity of the Greeks abhorred bloody games, which even in the Ionick Aſia had ceaſed long before, if, as ſome gueſs, they had once been uſual there. *Antiochus Epiphanes*, by ordering ſhews of Roman

man gladiators, firſt preſented them with ſuch unhappy victims; and cuſtom and time, weakening the pangs of ſympathizing humanity, changed even theſe games into ſchools of art. There *Cteſias* ſtudied his dying gladiator, in whom you might deſcry "how much life was ſtill left in him[d]."

Theſe frequent occaſions of obſerving Nature, taught the Greeks to go on ſtill farther. They began to form certain general ideas of beauty, with regard to the proportions of the inferiour parts, as well as of the whole frame: theſe they raiſed above the reach of mortality, according to the ſuperiour model of ſome ideal nature.

Thus *Raphael* formed his Galatea, as we learn by his letter to Count Baltazar Caſtiglione[e], where he ſays, "Beauty being ſo

[d] Some are of opinion, that the celebrated Ludoviſian gladiator, now in the great ſallon of the capitol, is this ſame whom Pliny mentions.

[e] Vide Bellori Deſcriz delle Imagini dipinte da Raffaelle d'Vrbino, &c. Roma. 1695 fol.

ſeldom

ſeldom found among the fair, I avail myſelf of a certain ideal image."

According to thoſe ideas, exalted above the pitch of material models, the Greeks formed their gods and heroes: the profile of the brow and noſe of gods and goddeſſes is almoſt a ſtreight line. The ſame they gave on their coins to queens, &c. but without indulging their fancy too much. Perhaps this profile was as peculiar to the antient Greeks, as flat noſes and little eyes to the Calmucks and Chineſe; a ſuppoſition which receives ſome ſtrength from the large eyes of all the heads on Greek coins and gems.

From the ſame ideas the Romans formed their Empreſſes on their coins. Livia and Agrippina have the profile of Artemiſia and Cleopatra.

We obſerve, nevertheleſs, that the Greek artiſts in general, ſubmitted to the law preſcribed by the Thebans: "To do, under a penalty, their beſt in imitating Nature." For, where they could not poſſibly apply their

their eaſy profile, without endangering the reſemblance, they followed Nature, as we ſee inſtanced in the beauteous head of Julia, the daughter of Titus, done by *Euodus*[c].

But to form a "juſt reſemblance, and, at the ſame time, a handſomer one," being always the chief rule they obſerved, and which *Polygnotus* conſtantly went by; they muſt, of neceſſity, be ſuppoſed to have had in view a more beauteous and more perfect Nature. And when we are told, that ſome artiſts imitated *Praxiteles*, who took his concubine *Cratina* for the model of his Cnidian Venus; or that others formed the graces from *Lais*; it is to be underſtood that they did ſo, without neglecting theſe great laws of the art. Senſual beauty furniſhed the painter with all that nature could give; ideal beauty with the awful and ſublime; from that he took the *Humane*, from this the *Divine*.

[c] Vide Stoſch Pierres grav. pl. XXXIII.

Let any one, ſagacious enough to pierce into the depths of art, compare the whole ſyſtem of the Greek figures with that of the moderns, by which, as they ſay, nature alone is imitated; good heaven! what a number of neglected beauties will he not diſcover!

For inſtance, in moſt of the modern figures, if the ſkin happens to be any where preſſed, you ſee there ſeveral little ſmart wrinkles: when, on the contrary, the ſame parts, preſſed in the ſame manner on Greek ſtatues, by their ſoft undulations, form at laſt but one noble preſſure. Theſe maſterpieces never ſhew us the ſkin forcibly ſtretched, but ſoftly embracing the firm fleſh, which fills it up without any tumid expanſion, and harmoniouſly follows its direction. There the ſkin never, as on modern bodies, appears in plaits diſtinct from the fleſh.

Modern works are likewiſe diſtinguiſhed from the antient by parts; a crowd of ſmall touches and dimples too ſenſibly drawn. In antient works you find theſe diſtributed with

ſparing

ſparing ſagacity, and, as relative to a completer and more perfect Nature, offered but as hints, nay, often perceived only by the learned.

The probability ſtill increaſes, that the bodies of the Greeks, as well as the works of their artiſts, were framed with more unity of ſyſtem, a nobler harmony of parts, and a completeneſs of the whole, above our lean tenſions and hollow wrinkles.

Probability, 'tis true, is all we can pretend to: but it deſerves the attention of our artiſts and connoiſſeurs the rather, as the veneration profeſſed for the antient monuments is commonly imputed to prejudice, and not to their excellence; as if the numerous ages, during which they have mouldered, were the only motive for beſtowing on them exalted praiſes, and ſetting them up for the ſtandards of imitation.

Such as would fain deny to the Greeks the advantages both of a more perfect Nature and of ideal Beauties, boaſt of the famous

mous *Bernini*, as their great champion. He was of opinion, beſides, that Nature was poſſeſſed of every requiſite beauty: the only ſkill being to diſcover that. He boaſted of having got rid of a prejudice concerning the Medicean Venus, whoſe charms he at firſt thought peculiar ones; but, after many careful reſearches, diſcovered them now and then in Nature [g].

He was taught then, by the Venus, to diſcover beauties in common Nature, which he had formerly thought peculiar to that ſtatue, and but for it, never would have ſearched for them. Follows it not from thence, that the beauties of the Greek ſtatues being diſcovered with leſs difficulty than thoſe of Nature, are of courſe more affecting; not ſo diffuſed, but more harmoniouſly united? and if this be true, the pointing out of Nature as chiefly imitable, is leading us into a more tedious and bewildered road to the

[g] Baldinucci Vita del Cav. Barnini.

knowledge of perfect beauty, than ſetting up the ancients for that purpoſe: conſequently *Bernini*, by adhering too ſtrictly to Nature, acted againſt his own principles, as well as obſtructed the progreſs of his diſciples.

The imitation of beauty is either reduced to a ſingle object, and is *individual*, or, gathering obſervations from ſingle ones, *compoſes of theſe one whole*. The former we call copying, drawing a portrait; 'tis the ſtraight way to Dutch forms and figures; whereas the other leads to general beauty, and its ideal images, and is the way the Greeks took. But there is ſtill this difference between them and us: they enjoying daily occaſions of ſeeing beauty, (ſuppoſe even not ſuperior to ours,) acquired thoſe ideal riches with leſs toil than we, confined as we are to a few and often fruitleſs opportunities, ever can hope for. It would be no eaſy matter, I fancy, for our nature, to produce a frame equal in beauty to that of Antinous; and

ſurely

ſurely no idea can ſoar above the more than human proportions of a deity, in the Apollo of the Vatican, which is a compound of the united force of Nature, Genius, and Art.

Their imitation diſcovering in the one every beauty diffuſed through Nature, ſhewing in the other the pitch to which the moſt perfect Nature can elevate herſelf, when ſoaring above the ſenſes, will quicken the genius of the artiſt, and ſhorten his diſcipleſhip: he will learn to think and draw with confidence, ſeeing here the fixed limits of human and divine beauty.

Building on this ground, his hand and ſenſes directed by the Greek rule of beauty, the modern artiſt goes on the ſureſt way to the imitation of Nature. The ideas of unity and perfection, which he acquired in meditating on antiquity, will help him to combine, and to ennoble the more ſcattered and weaker beauties of our Nature. Thus he will improve every beauty he diſcovers in

it, and by comparing the beauties of nature with the ideal, form rules for himſelf.

Then, and not ſooner, he, particularly the painter, may be allowed to commit himſelf to Nature, eſpecially in caſes where his art is beyond the inſtruction of the old marbles, to wit, in drapery; then, like *Pouſſin*, he may proceed with more liberty; for "a "timid follower will never get the ſtart of "his leaders, and he who is at a loſs to "produce ſomething of his own, will be "a bad manager of the productions of an-"other," as *Michael Angelo* ſays. Minds favoured by Nature,

Quibus Arte benigna,
Et meliore luto, finxit præcordia Titan,

have here a plain way to become originals.

Thus the account *de Piles* gives, ought to be underſtood, that *Raphael*, a ſhort time before he was carried off by death, intended to forſake the marbles, in order to addict himſelf wholly to Nature. True antient taſte

taſte would moſt certainly have guided him through every maze of common Nature; and whatever obſervations, whatever new ideas he might have reaped from that, they would all, by a kind of chymical tranſmutation, have been changed to his own eſſence and ſoul.

He, perhaps, might have indulged more variety; enlarged his draperies; improved his colours, his light and ſhadow: but none of theſe improvements would have raiſed his pictures to that high eſteem they deſerve, for that noble Contour, and that ſublimity of thoughts, which he acquired from the ancients.

Nothing would more deciſively prove the advantages to be got by imitating the ancients, preferably to Nature, than an eſſay made with two youths of equal talents, by devoting the one to antiquity, the other to Nature: this would draw Nature as he finds her; if Italian, perhaps he might paint like *Caravaggio*; if Flemiſh, and lucky,

like *Jac. Jordans*; if French, like *Stella*: the other would draw her as ſhe directs, and paint like *Raphael*.

II. Contour.

BUT even ſuppoſing that the imitation of Nature could ſupply all the artiſt wants, ſhe never could beſtow the preciſion of Contour, that characteriſtic diſtinction of the ancients.

The nobleſt Contour unites or circumſcribes every part of the moſt perfect Nature, and the ideal beauties in the figures of the Greeks; or rather, contains them both. *Euphranor*, famous after the epoch of *Zeuxis*, is ſaid to have firſt ennobled it.

Many of the moderns have attempted to imitate this Contour, but very few with ſucceſs. The great *Rubens* is far from having attained either its preciſion or elegance, eſpecially in the performances which he finiſhed before

before he went to Italy, and ſtudied the antiques.

The line by which Nature divides completeneſs from ſuperfluity is but a ſmall one, and, inſenſible as it often is, has been croſſed even by the beſt moderns; while theſe, in ſhunning a meagre Contour, became corpulent, thoſe, in ſhunning that, grew lean.

Among them all, only *Michael Angelo*, perhaps, may be ſaid to have attained the antique; but only in ſtrong muſcular figures, heroic frames; not in thoſe of tender youth; nor in female bodies, which, under his bold hand, grew Amazons.

The Greek artiſt, on the contrary, adjuſted his Contour, in every figure, to the breadth of a ſingle hair, even in the niceſt and moſt tireſome performances, as gems. Conſider the Diomedes and Perſeus of *Dioſcorides*[h], Hercules and Iole by *Teucer*[i], and admire the inimitable Greeks.

[h] Vide Stoſch Pierres Grav. pl. XXIX. XXX.
[i] Vide Muſ. Flor. T. II. t. V.

Parrhaſius, they ſay, was maſter of the correcteſt Contour.

This Contour reigns in Greek figures, even when covered with drapery, as the chief aim of the artiſt; the beautiful frame pierces the marble like a tranſparent *Coan* cloth.

The high-ſtiled Agrippina, and the three veſtals in the royal cabinet at Dreſden, deſerve to be mentioned as eminent proofs of this. This Agrippina ſeems not the mother of Nero, but an elder one, the ſpouſe of Germanicus. She much reſembles another pretended Agrippina, in the parlour of the library of St. Marc, at Venice [k]. Ours is a ſitting figure, above the ſize of Nature, her head inclined on her right hand; her fine face ſpeaks a ſoul "pining in thought," abſorbed in penſive ſorrow, and ſenſeleſs to every outward impreſſion. The artiſt, I ſuppoſe, intended to draw his heroine in the

[k] Vide Zanetti Statue nell' Antiſala della libraria di S. Marco. Venez. 1740. fol.

mourn-

mournful moment ſhe received the news of her baniſhment to Pandataria.

The three veſtals deſerve our eſteem from a double title: as being the firſt important diſcoveries of Herculaneum, and models of the ſublimeſt drapery. All three, but particularly one above the natural ſize, would, with regard to that, be worthy companions of the Farneſian *Flora*, and all the other boaſts of antiquity. The two others ſeem, by their reſemblance to each other, productions of the ſame hand, only diſtinguiſhed by their heads, which are not of equal goodneſs. On the beſt the curled hairs, running in furrows from the forehead, are tied on the neck: on the other the hair being ſmooth on the ſcalp, and curled on the front, is gathered behind, and tied with a ribband: this head ſeems of a modern hand, but a good one.

There is no veil on theſe heads; but that makes not againſt their being veſtals: for the prieſteſſes of Veſta (I ſpeak on proof) were

were not always veiled; or rather, as the drapery ſeems to betray, the veil, which was of one piece with the garments, being thrown backwards, mingles with the cloaths on the neck.

'Tis to theſe three inimitable pieces that the world owes the firſt hints of the enſuing diſcovery of the ſubterranean treaſures of Herculaneum.

Their diſcovery happened when the ſame ruins that overwhelmed the town had nearly extinguiſhed the unhappy remembrance of it: when the tremendous fate that ſpoke its doom was only known by the account which Pliny gives of his uncle's death.

Theſe great maſter-pieces of the Greek art were tranſplanted, and worſhipped in Germany, long before Naples could boaſt of one ſingle Herculanean monument.

They were diſcovered in the year 1706 at Portici near Naples, in a ruinous vault, on occaſion of digging the foundations of a

villa, for the Prince d'Elbeuf, and immediately, with other new diſcovered marble and metal ſtatues, came into the poſſeſſion of Prince Eugene, and were tranſported to Vienna.

Eugene, who well knew their value, provided a Sala Terrena to be built expreſsly for them, and a few others: and ſo highly were they eſteemed, that even on the firſt rumour of their ſale, the academy and the artiſts were in an uproar, and every body, when they were tranſported to Dreſden, followed them with heavy eyes.

The famous *Matielli*, to whom

His rule Polyclet, his chiſſel Phidias gave,
Algarotti.

copied them in clay before their removal, and following them ſome years after, filled Dreſden with everlaſting monuments of his art: but even there he ſtudied the drapery of his prieſteſſes, (drapery his chief ſkill!) till he laid down his chiſſel, and thus gave the

the moſt ſtriking proof of their excellence.

III. Drapery.

BY Drapery is to be underſtood all that the art teaches of covering the nudities, and folding the garments; and this is the third prerogative of the ancients.

The Drapery of the veſtals above, is grand and elegant. The ſmaller foldings ſpring gradually from the larger ones, and in them are loſt again, with a noble freedom, and gentle harmony of the whole, without hiding the correct Contour. How few of the moderns would ſtand the teſt here!

Juſtice, however, ſhall not be refuſed to ſome great modern artiſts, who, without impairing nature or truth, have left, in certain caſes, the road which the ancients generally purſued. The Greek Drapery, in order to help the Contour, was, for the moſt part, taken from thin and wet garments, which of

courſe claſped the body, and diſcovered the ſhape. The robe of the Greek ladies was extremely thin; thence its epithet of Peplon.

Nevertheleſs the reliefs, the pictures, and particularly the buſts of the ancients, are inſtances that they did not always keep to this undulating Drapery[1].

In modern times the artiſts were forced to heap garments, and ſometimes heavy ones, on each other, which of courſe could not fall into the flowing folds of the ancients. Hence the large-folded Drapery, by which the painter and ſculptor may diſplay as much ſkill as by the ancient manner. *Carlo Marat* and *Francis Solimena* may be called the chief maſters of it: but the garments of the new Venetian ſchool, by paſſing the bounds of nature and propriety, became ſtiff as braſs.

[1] Among the buſts remarkable for that coarſer Drapery, we may reckon the beauteous Caracalla in the royal cabinet at Dreſden.

IV. Ex-

IV. Expression.

THE laſt and moſt eminent characteriſtic of the Greek works is a noble ſimplicity and ſedate grandeur in Geſture and Expreſſion. As the bottom of the ſea lies peaceful beneath a foaming ſurface, a great ſoul lies ſedate beneath the ſtrife of paſſions in Greek figures.

This in the face of Laocoon this ſoul ſhines with full luſtre, not confined however to the face, amidſt the moſt violent ſufferings. Pangs piercing every muſcle, every labouring nerve; pangs which we almoſt feel ourſelves, while we conſider—not the face, nor the moſt expreſſive parts—only the belly contracted by excruciating pains: theſe however, I ſay, exert not themſelves with violence, either in the face or geſture. He pierces not heaven, like the Laocoon of *Virgil*; his mouth is rather opened to diſcharge an anxious overloaded groan,

groan, as *Sadolet* ſays; the ſtruggling body and the ſupporting mind exert themſelves with equal ſtrength, nay balance all the frame.

Laocoon ſuffers, but ſuffers like the Philoctetes of *Sophocles*: we weeping feel his pains, but wiſh for the hero's ſtrength to ſupport his miſery.

The Expreſſion of ſo great a ſoul is beyond the force of mere nature. It was in his own mind the artiſt was to ſearch for the ſtrength of ſpirit with which he marked his marble. Greece enjoyed artiſts and philoſophers in the ſame perſons; and the wiſdom of more than one Metrodorus directed art, and inſpired its figures with more than common ſouls.

Had Laocoon been covered with a garb becoming an antient ſacrificer, his ſufferings would have loſt one half of their Expreſſion. *Bernini* pretended to perceive the firſt effects of the operating venom in the numbneſs of one of the thighs.

Every

Every action or geſture in Greek figures, not ſtamped with this character of ſage dignity, but too violent, too paſſionate, was called "Parenthyrſos."

For, the more tranquillity reigns in a body, the fitter it is to draw the true character of the ſoul; which, in every exceſſive geſture, ſeems to ruſh from her proper centre, and being hurried away by extremes becomes unnatural. Wound up to the higheſt pitch of paſſion, ſhe may force herſelf upon the duller eye; but the true ſphere of her action is ſimplicity and calmneſs. In Laocoon ſufferings alone had been Parenthyrſos; the artiſt therefore, in order to reconcile the ſignificative and ennobling qualities of his ſoul, put him into a poſture, allowing for the ſufferings that were neceſſary, the next to a ſtate of tranquillity: a tranquillity however that is characteriſtical: the ſoul will be herſelf—this individual—not the ſoul of mankind; ſedate, but active; calm, but not indifferent or drowſy.

What

What a contraſt! how diametrically oppoſite to this is the taſte of our modern artiſts, eſpecially the young ones! on nothing do they beſtow their approbation, but contorſions and ſtrange poſtures, inſpired with boldneſs; this they pretend is done with ſpirit, with *Franchezza*. Contraſt is the darling of their ideas; in it they fancy every perfection. They fill their performances with comet-like excentric ſouls, deſpiſing every thing but an Ajax or a Capaneus.

Arts have their infancy as well as men; they begin, as well as the artiſt, with froth and bombaſt: in ſuch buſkins the muſe of Æſchilus ſtalks, and part of the diction in his Agamemnon is more loaded with hyperboles than all Heraclitus's nonſenſe. Perhaps the primitive Greek painters drew in the ſame manner that their firſt good tragedian thought in.

In all human actions flutter and raſhneſs precede, ſedateneſs and ſolidity follow: but time only can diſcover, and the judi-

cious will admire theſe only: they are the characteriſtics of great maſters; violent paſſions run away with their diſciples.

The ſages in the art know the difficulties hid under that air of eaſineſs:

ut ſibi quivis
Speret idem, ſudet multum, fruſtraque laboret
Auſus idem. Hor.

La Fage, though an eminent deſigner, was not able to attain the purity of ancient taſte. Every thing is animated in his works; they demand, and at the ſame time diſſipate, your attention, like a company ſtriving to talk all at once.

This noble ſimplicity and ſedate grandeur is alſo the true characteriſtical mark of the beſt and matureſt Greek writings, of the epoch and ſchool of *Socrates*. Poſſeſſed of theſe qualities *Raphael* became eminently great, and he owed them to the ancients.

That great ſoul of his, lodged in a beauteous body, was requiſite for the firſt diſcovery

diſcovery of the true character of the ancients; he firſt felt all their beauties, and (what he was peculiarly happy in!) at an age when vulgar, unfeeling, and half-moulded ſouls overlook every higher beauty.

Ye that approach his works, teach your eyes to be ſenſible of thoſe beauties, refine your taſte by the true antique, and then that ſolemn tranquillity of the chief figures in his *Attila*, deemed inſipid by the vulgar, will appear to you equally ſignificant and ſublime. The Roman biſhop, in order to divert the Hun from his deſign of aſſailing Rome, appears not with the air of a Rhetor, but as a venerable man, whoſe very preſence ſoftens uproar into peace; like him drawn by Virgil:

Tum pietate gravem ac meritis, ſi forte virum quem
Conſpexere, ſilent, arrectiſque auribus adſtant:

Æn. I.

full of confidence in God, he faces down the barbarian: the two Apoſtles deſcend not with the air of ſlaughtering angels, but (if ſacred may be compared with profane) like Jove, whoſe very nod ſhakes Olympus.

Algardi, in his celebrated repreſentation of the ſame ſtory, done in bas-relief on an altar in St. Peter's church at Rome, was either too negligent, or too weak, to give this active tranquillity of his great predeceſſor to the figures of his Apoſtles. There they appear like meſſengers of the Lord of Hoſts: here like human warriors with mortal arms.

How few of thoſe we call connoiſſeurs have ever been able to underſtand, and ſincerely to admire, the grandeur of expreſſion in the St. *Michael* of *Guido*, in the church of the Capuchins at Rome! they prefer commonly the Archangel of *Concha*, whoſe face glows with indignation and revenge [m]; whereas

[m] Vide Wright's Travels.

The victorious St. Michael of Guido, treads on the

whereas *Guido*'s Angel, after having overthrown the fiend of God and man, hovers over him unruffled and undiſmayed.

Thus, to heighten the hero of *The Campaign*, victorious Marlborough, the Britiſh poet paints the avenging Angel hovering over Britannia with the like ſerenity and awful calmneſs.

The royal gallery at Dreſden contains now, among its treaſures, one of *Raphael*'s beſt pictures, witneſs Vaſari, &c. a Madonna with the Infant, St. Sixtus and St. Barbara kneeling, one on each ſide, and two Angels in the fore-part.

It was the chief altar-piece in the cloiſter of St. Sixtus at Piacenza, which was crouded by connoiſſeurs, who came to ſee this Raphael, in the ſame manner as Theſpis was in the days of old, for the ſake of the beautiful Cupid of *Praxiteles*.

the body of his antagoniſt, with all the preciſion of a dancing-maſter. Webb's Inquiry, &c.

Behold the Madonna! her face brightens with innocence; a form above the female ſize, and the calmneſs of her mien, make her appear as already beatified: ſhe has that ſilent awfulneſs which the ancients ſpread over their deities. How grand, how noble is her Contour!

The child in her arms is elevated above vulgar children, by a face darting the beams of divinity through every ſmiling feature of harmleſs childhood.

St. Barbara kneels, with adoring ſtillneſs, at her ſide: but being far beneath the majeſty of the chief figure, the great artiſt compenſated her humbler graces with ſoft enticing charms.

The Saint oppoſite to her is venerable with age. His features ſeem to bear witneſs of his ſacred youth.

The veneration which St. Barbara declares for the Madonna, expreſſed in the moſt ſenſible and pathetic manner, by her fine hands claſped on her breaſt, helps to ſupport

port the motion of one of St. Sixtus's hands, by which he utters his extaſy, better becoming (as the artiſt judiciouſly thought, and choſe for variety's ſake) manly ſtrength, than female modeſty.

Time, 'tis true, has withered the primitive ſplendour of this picture, and partly blown off its lively colours; but ſtill the ſoul, with which the painter inſpired his godlike work, breathes life through all its parts.

Let thoſe that approach this, and the reſt of *Raphael*'s works, in hopes of finding there the trifling Dutch and Flemiſh beauties, the laboured nicety of *Netſcher*, or *Douw*, fleſh *ivorified* by *Van der Werf*, or even the licked manner of ſome of *Raphael*'s living countrymen; let thoſe, I ſay, be told, that *Raphael* was not a great maſter for them.

V. Workmanship in Sculpture.

AFTER theſe remarks on the Nature, the Contour, the Drapery, the ſimplicity and grandeur of Expreſſion in the performances of the Greek artiſts, we ſhall proceed to ſome inquiries into their method of working.

Their models were generally made of wax; inſtead of which the moderns uſed clay, or ſuch like unctuous ſtuff, as ſeeming fitter for expreſſing fleſh, than the more gluey and tenacious wax.

A method however not new, though more frequent in our times: for we know even the name of that ancient who firſt attempted modelling in wet clay; 'twas *Dibutades* of Sicyon; and *Arceſilaus*, the friend of *Lucullus*, grew more famous by his models of clay than his other performances. He made for *Lucullus* a figure of clay repreſenting *Happineſs*, and received 60,000 ſeſterces:

and *Octavius*, a Roman Knight, paid him a talent for the model only of a large diſh, in plaiſter, which he deſigned to have finiſhed in gold.

Of all materials, clay might be allowed to be the fitteſt for ſhaping figures, could it preſerve its moiſtneſs; but loſing that by time or fire, its ſolider parts, contracting by degrees, leſſen the bulk of the maſs; and that which is formed, being of different diameters, grows ſooner dry in ſome parts than in others, and the dry ones being ſhrunk to a ſmaller ſize, there will be no proportion kept in the whole.

From this inconvenience wax is always free: it loſes nothing of its bulk; and there are alſo means to give it the ſmoothneſs of fleſh, which is refuſed to modelling; viz. you make your model of clay, mould it with plaiſter, and caſt the wax over it.

But for transferring their models to the marble, the Greeks ſeem to have poſſeſſed

ſome

ſome peculiar advantages, which are now loſt: for you diſcover, every where in their works, the traces of a confident hand; and even in thoſe of inferior rank, it would be no eaſy matter to prove a wrong cut. Surely hands ſo ſteady, ſo ſecure, muſt of neceſſity have been guided by rules more determinate and leſs arbitrary than we can boaſt of.

The uſual method of our ſculptors is, to quarter the well-prepared model with horizontals and perpendiculars, and, as is common in copying a picture, to draw a relative number of ſquares on the marble.

Thus, regular gradations of a ſcale being ſuppoſed, every ſmall ſquare of the model has its correſponding one on the marble. But the contents of the relative maſſes not being determinable by a meaſured ſurface, the artiſt, though he gives to his ſtone the reſemblance of the model, yet, as he only depends on the precarious aid of his eye, he ſhall never ceaſe wavering, as to his doing right or wrong, cutting too flat or too deep.

Nor

Nor can he find lines to determine preciſely the outlines, or the Contour of the inward parts, and the centre of his model, in ſo fixed and unchangeable a manner, as to enable him, exactly, to transfer the ſame Contours upon his ſtone.

To all this add, that, if his work happens to be too voluminous for one ſingle hand, he muſt truſt to thoſe of his journeymen and diſciples, who, too often, are neither ſkilful nor cautious enough to follow their maſter's deſign; and if once the ſmalleſt trifle be cut wrong, for it is impoſſible to fix, by this method, the limits of the cuts, all is loſt.

It is to be remarked in general, that every ſculptor, who carries on his chiſſelings their whole length, on firſt faſhioning his marble, and does not prepare them by gradual cuts for the laſt final ſtrokes, it is to be remarked, I ſay, that he never can keep his work free from faults.

Another

Another chief defect in that method is this: the artiſt cannot help cutting off, every moment, the lines on his block; and though he reſtore them, cannot poſſibly be ſure of avoiding miſtakes.

On account of this unavoidable uncertainty, the artiſts found themſelves obliged to contrive another method, and that which the French academy at Rome firſt made uſe of for copying antiques, was applied by many even to modelled performances.

Over the ſtatue which you want to copy, you fix a well-proportioned ſquare, dividing it into equally diſtant degrees, by plummets: by theſe the outlines of the figure are more diſtinctly marked than they could poſſibly be by means of the former method: they moreover afford the artiſt an exact meaſure of the more prominent or lower parts, by the degrees in which theſe parts are near them, and in ſhort, allow him to go on with more confidence.

But

But the undulations of a curve being not determinable by a ſingle perpendicular, the Contours of the figure are but indifferently indicated to the artiſt; and among their many declinations from a ſtraight ſurface, his tenour is every moment loſt.

The difficulty of diſcovering the real proportions of the figures, may alſo be eaſily imagined: they ſeek them by horizontals placed acroſs the plummets. But the rays reflected from the figure through the ſquares, will ſtrike the eye in enlarged angles, and conſequently appear bigger, in proportion as they are high or low to the point of view.

Nevertheleſs, as the ancient monuments muſt be moſt cautiouſly dealt with, plummets are ſtill of uſe in copying them, as no ſurer or eaſier method has been diſcovered: but for performances to be done from models they are unfit for want of preciſion.

Michael Angelo went alone a way unknown before him, and (ſtrange to tell!) untrod

untrod ſince the time of that genius of modern ſculpture.

This Phidias of latter times, and next to the Greeks, hath, in all probability, hit the very mark of his great maſters. We know at leaſt no method ſo eminently proper for expreſſing on the block every, even the minuteſt, beauty of the model.

Vaſari [n] ſeems to give but a defective deſcription of this method, viz. *Michael*

[n] Vaſari vite de Pittori, Scult. et Arch. edit. 1568. Part III. p. 776.——" Quattro prigioni bozzati, " che poſſano inſegnare à cavare de' Marmi le figure " con un modo ſicuro da non iſtorpiare i ſaſſi, che " il modo è queſto, che s' e' ſi pigliaſſi una figura di " cera ò d' altra materia dura, e ſi meteſſi à giacere " in una conca d' acqua, la quale acqua eſſendo per " la ſua natura nella ſua ſommità piana et pari, al- " zando la detta figura à poco del pari, coſi ven- " gono à ſcoprirſi prima le parti piu relevate e à " naſconderſi i fondi, cioè le parti piu baſſe della " figura, tanto che nel fine ella coſi viene ſcoperta " tutta. Nel medeſimo modo ſi debbono cavare con " lo ſcarpello le figure de' Marmi, prima ſcoprendo " le parti piu rilevate, e di mano in mano le piu baſſe, " il quale modo ſi vede oſſervato da Michael Angelo " ne' ſopra detti prigioni, i quali ſua Eccellenza " vuole, che ſervino per eſempio de ſuoi Academici."

Angelo

Angelo took a veſſel filled with water, in which he placed his model of wax, or ſome ſuch indiſſoluble matter: then, by degrees, raiſed it to the ſurface of the water. In this manner the prominent parts were unwet, the lower covered, 'till the whole at length appeared. Thus ſays *Vaſari*, he cut his marble, proceeding from the more prominent parts to the lower ones.

Vaſari, it ſeems, either miſtook ſomething in the management of his friend, or by the negligence of his account gives us room to imagine it ſomewhat different from what he relates.

The form of the veſſel is not determined; to raiſe the figure from below would prove too troubleſome, and preſuppoſes much more than this hiſtorian had a mind to inform us of.

Michael Angelo, no doubt, thoroughly examined his invention, its conveniencies and inconveniencies, and in all probability obſerved the following method.

He took a veſſel proportioned to his model; for inſtance, an oblong ſquare: he marked the ſurface of its ſides with certain dimenſions, and theſe he transferred afterwards, with regular gradations, on the marble. The inſide of the veſſel he marked to the bottom with degrees. Then he laid, or, if of wax, faſtened his model in it; he drew, perhaps, a bar over the veſſel ſuitable to its dimenſions, according to whoſe number he drew, firſt, lines on his marble, and immediately after, the figure; he poured water on the model till it reached its outmoſt points, and after having fixed upon a prominent part, he drew off as much water as hindred him from ſeeing it, and then went to work with his chiſſel, the degrees ſhewing him how to go on; if, at the ſame time, ſome other part of the model appeared, it was copied too, as far as ſeen.

Water was again carried off, in order to let the lower parts appear; by the degrees he ſaw to what pitch it was reduced, and

by

by its ſmoothneſs he diſcovered the exact ſurfaces of the lower parts; nor could he go wrong, having the ſame number of degrees to guide him, upon his marble.

The water not only pointed him out the heights or depths, but alſo the Contour of his model; and the ſpace left free on the inſides to the ſurface of the water, whoſe largeneſs was determined by the degrees of the two other ſides, was the exact meaſure of what might ſafely be cut down from the block.

His work had now got the firſt form, and a correct one: the levelneſs of the water had drawn a line, of which every prominence of the maſs was a point; according to the diminution of the water the line ſunk in a horizontal direction, and was followed by the artiſt 'till he diſcovered the declinations of the prominences, and their mingling with the lower parts. Proceeding thus with every degree, as it appeared, he finiſhed the Contour, and took his model out of the water.

His figure wanted beauty: he again poured water to a proper height over his model, and then numbering the degrees to the line deſcribed by the water, he deſcried the exact height of the protuberant parts; on theſe he levelled his rule, and took the meaſure of the diſtance, from its verge to the bottom; and then comparing all he had done with his marble, and finding the ſame number of degrees, he was geometrically ſure of ſucceſs.

Repeating his taſk, he attempted to expreſs the motion and re-action of nerves and muſcles, the ſoft undulations of the ſmaller parts, and every imitable beauty of his model. The water inſinuating itſelf, even into the moſt inacceſſible parts, traced their Contour with the correcteſt ſharpneſs and preciſion.

This method admits of every poſſible poſture. In profile eſpecially, it diſcovers every inadvertency; ſhews the Contour of

the prominent and lower parts, and the whole diameter.

All this, and the hope of ſucceſs, preſuppoſes a model formed by ſkilful hands, in the true taſte of antiquity.

This is the way by which *Michael Angelo* arrived at immortality. Fame and rewards conſpired to procure him what leiſure he wanted, for performances which required ſo much care.

But the artiſt of our days, however endowed by nature and induſtry with talents to raiſe himſelf, and even though he perceive preciſion and truth in this method, is forced to exert his abilities for getting bread rather than honour: he of courſe reſts in his uſual ſphere, and continues to truſt in an eye directed by years and practice.

Now this eye, by the obſervations of which he is chiefly ruled, being at laſt, though by a great deal of uncertain practice, become almoſt deciſive: how refined, how exact

might it not have been, if, from early youth, acquainted with never-changing rules!

And were young artists, at their first beginning to shape the clay or form the wax, so happy as to be instructed in this sure method of *Michael Angelo*, which was the fruit of long researches, they might with reason hope to come as near the Greeks as he did.

VI. PAINTING.

GREEK Painting perhaps would share all the praises bestowed on their Sculpture, had time and the barbarity of mankind allowed us to be decisive on that point.

All the Greek painters are allowed is Contour and Expression. Perspective, Composition, and Colouring, are denied them; a judgment founded on some bas-reliefs, and the new-discovered ancient (for we dare not say Greek) pictures, at and near Rome, in the subterranean vaults of the palaces of Mæcenas,

Mæcenas, Titus, Trajan, and the Antonini; of which but about thirty are preſerved entire, ſome being only in Moſaic.

Turnbull, to his treatiſe on ancient painting, has ſubjoined a collection of the moſt known ancient pictures, drawn by *Camillo Paderni*, and engraved by *Mynde*; and theſe alone give ſome value to the magnificent and abuſed paper of his work. Two of them are copied from originals in the cabinet of the late Dr. *Mead*.

That *Pouſſin* much ſtudied the pretended *Aldrovandine* Nuptials; that drawings are found done by *Annibal Carracci*, from the preſumed *Marcius Coriolanus*; and that there is a moſt ſtriking reſemblance between the heads of *Guido*, and thoſe on the Moſaic repreſenting *Jupiter* carrying off *Europa*, are remarks long ſince made.

Indeed, if ancient Painting were to be judged by theſe, and ſuch like remains of *Freſco* pictures, Contour and Expreſſion might be wreſted from it in the ſame manner.

For the pictures, with figures as big as life, pulled off with the walls of the Herculanean theatre, afford but a very poor idea of the Contour and Expreſſion of the ancient painters. Theſeus, the conqueror of the Minotaur, worſhipped by the Athenian youths; Flora with Hercules and a Faunus; the pretended judgment of the Decemvir Appius Claudius, are on the teſtimony of an artiſt who ſaw them, of a Contour as mean as faulty; and the heads want not only Expreſſion, but thoſe in the Claudius even Character.

But even this is an evident inſtance of the meanneſs of the artiſts: for the ſcience of beautiful Proportions, of Contour, and Expreſſion, could not be the excluſive privilege of Greek ſculptors alone.

However, though I am for doing juſtice to the ancients, I have no intention to leſſen the merit of the moderns.

In Perſpective there is no compariſon between them and the ancients, whom no learned

earned defence can intitle to any ſuperiority in that ſcience. The laws of Compoſition and Ordonnance ſeem to have been but imperfectly known by the ancients: the reliefs of the times when the Greek arts were flouriſhing at Rome, are inſtances of this. The accounts of the ancient writers, and the remains of Painting are likewiſe, in point of Colouring, deciſive in favour of the moderns.

There are ſeveral other objects of Painting which, in modern times, have attained greater perfection: ſuch are landſcapes and cattle pieces. The ancients ſeem not to have been acquainted with the handſomer varieties of different animals in different climes, if we may conclude from the horſe of M. Aurelius; the two horſes in Monte Cavallo; the pretended Lyſippean horſes above the portal of St. Mark's church at Venice; the Farneſian bull, and other animals of that groupe.

I obſerve, by the bye, that the ancients were careleſs of giving to their horſes the diametrical motion of their legs; as we ſee in the horſes at Venice, and the ancient coins: and in that they have been followed, nay even defended, by ſome ignorant moderns.

'Tis chiefly to oil-painting that our landſcapes, and eſpecially thoſe of the Dutch, owe their beauties: by that their colours acquired more ſtrength and livelineſs; and even nature herſelf ſeems to have given them a thicker, moiſter atmoſphere, as an advantage to this branch of the art.

Theſe, and ſome other advantages over the ancients, deſerve to be ſet forth with more ſolid arguments than we have hitherto had.

VII. ALLEGORY.

THERE is one other important ſtep left towards the atchievement of the art; but the artiſt, who, boldly forſaking the

the common path, dares to attempt it, finds himſelf at once on the brink of a precipice, and ſtarts back diſmayed.

The ſtories of martyrs and ſaints, fables and metamorphoſes, are almoſt the only objects of modern painters—repeated a thouſand times, and varied almoſt beyond the limits of poſſibility, every tolerable judge grows ſick at them.

The judicious artiſt falls aſleep over a Daphne and Apollo, a Proſerpine carried off by Pluto, an Europa, &c. he wiſhes for occaſions to ſhew himſelf a poet, to produce ſignificant images, to paint Allegory.

Painting goes beyond the ſenſes: *there* is its moſt elevated pitch, to which the Greeks ſtrove to raiſe themſelves, as their writings evince. Parrhaſius, like Ariſtides, a painter of the ſoul, was able to expreſs the character even of a whole people: he painted the Athenians as mild as cruel, as fickle as ſteady, as brave as timid. Such a repreſentation owes its poſſibility only to the allegorical

legorical method, whoſe images convey general ideas.

But here the artiſt is loſt in a deſart. Tongues the moſt ſavage, which are entirely deſtitute of abſtracted ideas, containing no word whoſe ſenſe could expreſs memory, ſpace, duration, &c. theſe tongues, I ſay, are not more deſtitute of general ſigns, than painting in our days. The painter who thinks beyond his palette longs for ſome learned apparatus, by whoſe ſtores he might be enabled to inveſt abſtracted ideas with ſenſible and meaning images. Nothing has yet been publiſhed of this kind, to ſatisfy a rational being; the eſſays hitherto made are not conſiderable, and far beneath this great deſign. The artiſt himſelf knows beſt in what degree he is ſatisfied with Ripa's Iconology, and the emblems of ancient nations, by Van Hooghe.

Hence the greateſt artiſts have choſen but vulgar objects. *Annibal Caracci*, inſtead of repreſenting in general ſymbols and ſenſible images

images the hiſtory of the Farneſian family, as an allegorical poet, waſted all his ſkill in fables known to the whole world.

Go, viſit the galleries of monarchs, and the publick repoſitories of art, and ſee what difference there is between the number of allegorical, poetical, or even hiſtorical performances, and that of fables, ſaints, or madonnas.

Among great artiſts, *Rubens* is the moſt eminent, who firſt, like a ſublime poet, dared to attempt this untrodden path. His moſt voluminous compoſition, the gallery of Luxembourg, has been communicated to the world by the hands of the beſt engravers.

After him the ſublimeſt performance undertaken and finiſhed, in that kind, is, no doubt, the cupola of the imperial library at Vienna, painted by *Daniel Gran*, and engraved by *Sedelmayer*. The Apotheoſis of Hercules at Verſailles, done by *Le Moine*, and alluding to the Cardinal *Hercules de Fleury*,

Fleury, though deemed in France the moſt auguſt of compoſitions, is, in compariſon of the learned and ingenious performance of the German artiſt, but a very mean and ſhort-ſighted Allegory, reſembling a panegyric, the moſt ſtriking beauties of which are relative to the almanack. The artiſt had it in his power to indulge grandeur, and his ſlipping the occaſion is aſtoniſhing: but even allowing, that the Apotheoſis of a miniſter was all that he ought to have decked the chief cieling of a royal palace with, we nevertheleſs ſee through his fig-leaf.

The artiſt would require a work, containing every image with which any abſtracted idea might be poetically inveſted: a work collected from all mythology, the beſt poets of all ages, the myſterious philoſophy of different nations, the monuments of the ancients on gems, coins, utenſils, &c. This magazine ſhould be diſtributed into ſeveral claſſes, and, with proper applications to peculiar poſſible caſes, adapted to the inſtruction of the artiſt.

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This would, at the ſame time, open a vaſt field for imitating the ancients, and participating of their ſublimer taſte.

The taſte in our decorations, which, ſince the complaints of *Vitruvius*, hath changed for the worſe, partly by the groteſques brought in vogue by *Morte da Feltro*, partly by our trifling houſe-painting, might alſo, from more intimacy with the ancients, reap the advantages of reality and common ſenſe.

The Caricatura-carvings, and favourite ſhells, thoſe chief ſupports of our ornaments, are full as unnatural as the candleſticks of *Vitruvius*, with their little caſtles and palaces: how eaſy would it be, by the help of Allegory, to give ſome learned convenience to the ſmalleſt ornament!

Reddere perſonæ ſcit convenientia cuique.

Hor.

Paintings of ceilings, doors, and chimney-pieces, are commonly but the expletives of theſe places, becauſe they cannot be gilt

all

all over. Not only they have not the leaſt relation to the rank and circumſtances of the proprietor, but often throw ſome ridicule or reflection upon him.

'Tis an abhorrence of barenneſs that fills walls and rooms; and pictures void of thought muſt ſupply the vacuum.

Hence the artiſt, abandoned to the dictates of his own fancy, paints, for want of Allegory, perhaps a ſatire on him to whom he owes his induſtry; or, to ſhun this Charybdis, finds himſelf reduced to paint figures void of any meaning.

Nay, he may often find it difficult to meet even with thoſe, 'till at laſt

——— *velut ægri Somnia, vanæ*
Finguntur Species. Hor.

Thus Painting is degraded from its moſt eminent prerogative, the repreſentation of inviſible, paſt and future things.

If pictures be ſometimes met with, which might be ſignificant in ſome particular place,

place, they often loſe that property by ſtupid and wrong applications.

Perhaps the maſter of ſome new building

Dives agris, dives poſitis in fœnore nummis Hor.

may, without the leaſt compunction for offending the rules of perſpective, place figures of the ſmalleſt ſize above the vaſt doors of his apartments and ſalloons. I ſpeak here of thoſe ornaments which make part of the furniture; not of figures which are often, and for good reaſons, ſet up promiſcuouſly in collections.

The decorations of architecture are often as ill-choſen. Arms and trophies deck a hunting-houſe as nonſenſically, as Ganymede and the eagle, Jupiter and Leda, figure it among the reliefs of the brazen gates of St. Peter's church at Rome.

Arts have a double aim: to delight and to inſtruct. Hence the greateſt landſcape-painters think, they have fulfilled but half

their

their task in drawing their pieces without figures.

Let the artist's pencil, like the pen of Aristotle, be impregnated with reason; that, after having satiated the eye, he may nourish the mind: and this he may obtain by Allegory; investing, not hiding his ideas. Then, whether he chuse some poetical object himself, or follow the dictates of others, he shall be inspired by his art, shall be fired with the flame brought down from heaven by Prometheus, shall entertain the votary of art, and instruct the mere lover of it.

A LET-

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LETTER,

CONTAINING

OBJECTIONS

AGAINST

The foregoing REFLEXIONS.

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LETTER

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OBJECTIONS againſt the foregoing REFLEXIONS.

SIR,

AS you have written on the Greek arts and artiſts, I wiſh you had made your treatiſe as much the object of your caution as the Greek artiſts made their works; which, before diſmiſſing them, they exhibited to publick view, in order to be examined by every body, and eſpecially by competent judges of the art. The trial was held during the grand, chiefly the Olympian, games; and all Greece was intereſted on Ætion's producing his picture of the nuptials of Alexander and Roxana. You, Sir, wanted a Proxenidas

to be judged by, as well as that artiſt; and had it not been for your myſterious concealment, I might have communicated your treatiſe, before its publication, to ſome learned men and connoiſſeurs of my acquaintance, without mentioning the author's name.

One of them viſited Italy twice, where he devoted all his time to a moſt anxious examination of painting, and particularly ſeveral months to each eminent picture, at the very place where it was painted; the only method, you know, to form a connoiſſeur. The judgment of a man able to tell you which of Guido's altar-pieces is painted on taffeta, or linnen, what ſort of wood Raphael choſe for his transfiguration, &c. the judgment of ſuch a man, I fancy, muſt be allowed to be deciſive.

Another of my acquaintance has ſtudied antiquity: he knows it by the very ſmell:

Callet & Artificem ſolo deprendere Odore.

Sectan. Sat.

He

He can tell you the number of knots on Hercules's club; has reduced Neſtor's goblet to the modern meaſure; nay, is ſuſpected of meditating ſolutions to all the queſtions propoſed by Tiberius to the grammarians.

A third, for ſeveral years paſt, has neglected every thing but hunting after ancient coins. Many a new diſcovery we owe to him; eſpecially ſome concerning the hiſtory of the ancient coiners; and, as I am told, he is to rouſe the attention of the world by a Prodromus concerning the coiners of Cyzicum.

What a number of reproaches might you have eſcaped, had you ſubmitted your Eſſay to the judgment of theſe gentlemen! they were pleaſed to acquaint me with their objections, and I ſhould be ſorry, for your honour, to ſee them publiſhed.

Among other objections, the firſt is ſurprized at your paſſing by the two Angels, in your deſcription of the Raphael in the royal cabinet at Dreſden; having been told, that a Bologneſe painter, in mentioning this piece,

which he ſaw at St. Sixtus's at Piacenza, breaks into theſe terms of admiration: O! what Angels of Paradiſe[a]! by which he ſuppoſes thoſe Angels to be the moſt beautiful figures of the picture.

The ſame perſon would reproach you for having deſcribed that picture in the manner of Raguenet[b].

The ſecond concludes the beard of Laocoon to be as worthy of your attention as his contracted belly: for every admirer of Greek works, ſays he, muſt pay the ſame reſpect to the beard of Laocoon, which father Labat paid to that of the Moſes of Michael Angelo.

This learned Dominican,

Qui mores hominum multorum vidit & urbes,

has, after ſo many centuries, drawn from

[a] Lettere d'aleuni Bologneſi, Vol. I. p. 159.

[b] Compare a deſcription of a St. Sebaſtian of Beccafumi, another of a Hercules and Antæus of Lanfranc, &c. in Raguenet's Monumens de Rome. Paris, 12mo.

this

this very ſtatue an evident proof of the true faſhion in which Moſes wore his own individual beard, and whoſe imitation muſt, of courſe, be the diſtinguiſhing mark of every true Jew [c].

There is not the leaſt ſpark of learning, ſays he, in your remarks on the Peplon of the three veſtals: he might perhaps, on the very inflection of the veil, have diſcovered to you as many curioſities as Cuper himſelf found on the edge of the veil of Tragedy in the Apotheoſis of Homer [d].

We alſo want proof of the veſtals being

[c] Labat voyage en Eſpagne & en Ital. T. III. p. 213. ——" Michel Ange étoit auſſi ſavant dans l'antiquité " que dans l'anatomie, la ſculpture, la peinture, et " l'architecture; et puiſqu' il nous a repreſenté Moyſe " avec une ſi belle et ſi longue barbe, il eſt ſûr, et " doit paſſer pour conſtant, que le prophete la portoit ainſi; et par une conſequence neceſſaire les " Juifs, qui pretendent le copier avec exactitude, et " qui font la plus grande partie de leur religion de " l'obſervance des uſages qu' il a laiſſé, doivent avoir " de la barbe comme lui, ou renoncer à la qualité " de Juifs."

[d] Apotheoſ. Homeri, p. 81, 82.

really Greek performances: our reaſon fails us too often in the moſt obvious things. If unhappily the marble of theſe figures ſhould be proved to be no Lychnites, they are loſt, and your treatiſe too: had you but ſlightly told us their marble was large-grained, that would have been a ſufficient proof of their authenticity; for it would be ſomewhat difficult to determine the bigneſs of the grains with ſuch exactneſs as to diſtinguiſh the Greek marble from the Roman of Luna. But the worſt is, they are even denied the title of veſtals.

The third mentioned ſome heads of Livia and Agrippina, without that pretended profile of yours. Here he thinks you had the moſt lucky occaſion to talk of that kind of noſe by the ancients called *Quadrata*, as an ingredient of beauty. But you no doubt know, that the noſes of ſome of the moſt famous Greek ſtatues, viz. the Mediccan Venus, and the Picchinian Meleager, are much

much too thick for becoming the model of beauty, in that kind, to our artiſts.

I ſhall not, however, gall you with all the doubts and objections raiſed againſt your treatiſe, and repeated to nauſeouſneſs, upon the arrival of an Academician, the Margites of our days, who, being ſhewed your treatiſe, gave it a ſlight glance, then laid it aſide, offended as it were at firſt ſight. But it was eaſy to perceive that he wanted his opinion to be aſked, which we accordingly all did. "The author, ſaid he very peremptorily, ſeems not to have been at much pains with this treatiſe: I cannot find above four or five quotations, and thoſe negligently inſerted; no chapter, no page, cited; he certainly collected his remarks from books which he is aſhamed to produce."

Yet cannot I help introducing another gentleman, ſharp-ſighted enough to pick out ſomething that had eſcaped all my attention; viz. that the Greeks were the

firſt

firſt inventors of Painting and Sculpture; an aſſertion, as he was pleaſed to expreſs himſelf, entirely falſe, having been told it was the Egyptians, or ſome people ſtill more ancient, and unknown to him.

Even the moſt whimſical humour may be turned to profit: nevertheleſs, I think it manifeſt that you intended to talk only of good Taſte in thoſe arts; and the firſt Elements of an art have the ſame proportion to good Taſte in it, as the ſeed has to the fruit. That the art was ſtill in its infancy among the Egyptians, when it had attained the higheſt degree of perfection among the Greeks, may be ſeen by examining one ſingle gem: you need only conſider the head of *Ptolomæus Philopator* by Aulus, and the two figures adjoining to it done by an Egyptian [e], in order to be convinced of the little merit this nation could pretend to in point of art.

[e] Stoſch Pierr. Grav. pl. XIX.

The

The form and taſte of their Painting have been aſcertained by Middleton.[f] The pictures of perſons as big as life, on two mummies in the royal cabinet of antiquities at Dreſden, are evident inſtances of their incapacity. But theſe relicks being curious, in ſeveral other reſpects, I ſhall hereafter ſubjoin a ſhort account of them.

I cannot, my friend, help allowing ſome reaſon for ſeveral of theſe objections. Your negligence in your quotations was, no doubt, ſomewhat prejudicial to your authenticity: the art of changing blue eyes to black ones, certainly deſerved an authority. You imitate Democritus; who being aſked, "What is man?" every body knows what was his reply. What reaſonable creature will ſubmit to read all Greek ſcholiaſts!

Ibit eo, quo vis, qui Zonam perdidit—

Hor.

Conſidering, however, how eaſily the hu-

[f] Monum. Antiquit. p. 255.

man

man mind is biaſſed, either by friendſhip or animoſity, I took occaſion from theſe objections to examine your treatiſe with more exactneſs; and ſhall now, by the moſt impartial cenſure, ſtrive to clear myſelf from every imputation of prepoſſeſſion in your favour.

I will paſs by the firſt and ſecond page, though ſomething might be ſaid on your compariſon of the Diana with the Nauſicaa, and the application: nor would it have been amiſs, had you thrown ſome more light on the remark concerning the miſuſed pictures of Corregio (very likely borrowed from Count Teſſin's letters), by giving an account of the other indignities which the pictures of the beſt artiſts, at the ſame time, met with at Stockholm.

It is well known that, after the ſurrender of Prague to Count Konigſmark, the 15th of July 1648, the moſt precious pictures of the Emperor Rodolph II. were carried off

to Sweden [g]. Among theſe were ſome pictures of Corregio, which the Emperor had been preſented with by their firſt poſſeſſor, Duke Frederick of Mantua; two of them being the famous Leda, and a Cupid handling his bow [h]. Chriſtina, endowed at that time rather with ſcholaſtic learning than taſte, treated theſe treaſures as the Emperor Claudius did an Alexander of Apelles; who ordered the head to be cut off, and that of Auguſtus to fill its place [i]. In the ſame manner heads, hands, feet were here cut off from the moſt beautiful pictures; a carpet was plaſtered over with them, and the mangled pieces fitted up with new heads, &c. Thoſe that fortunately eſcaped the common havock, among which were the pieces of Corregio, came afterwards, together with ſeveral other pictures, bought by

[g] Puffendorf Rer. Suec. L. XX. §. 50. p. 796.

[h] Sandrart Acad. P. II. L. 2. c. 6. p. 118. Conf. St. Gelais deſcr. des Tabl. du Palais Royal, p. 12. & ſeq.

[i] Plin. Hiſt. Nat. L. 35. c. 10.

the

the Queen at Rome, into the poſſeſſion of the Duke of Orleans, who purchaſed 250 of them, and among thoſe eleven of Corregio, for 9000 Roman crowns.

But I am not contented with your charging only the northern countries with barbariſm, on account of the little eſteem they paid to the arts. If good taſte is to be judged in this manner, I am afraid for our French neighbours. For having taken Bonn, the reſidence of the Elector of Cologne, after the death of Max. Henry, they ordered the largeſt pictures to be cut out of their frames, without diſtinction, in order to ſerve for coverings to the waggons, in which the moſt valuable furniture of the electoral caſtle was carried off for France. But, Sir, do not preſume on my continuing with mere hiſtorical remarks: I ſhall proceed with my objections, after making the two following general obſervations.

I. You have written in a ſtyle too conciſe for being diſtinct. Were you afraid of being

being condemned to the penalty of a Spartan, who could not reſtrain himſelf to only three words, perhaps that of reading Picciardin's Piſan War? Diſtinctneſs is required where univerſal inſtruction is the end. Meats are to ſuit the taſte of the gueſts, rather than that of the cooks,

——*Cœnæ fercula noſtræ*
Malim convivis quam placuiſſe coquis.

II. There appears, in almoſt every line of yours, the moſt paſſionate attachment to antiquity; which perhaps I ſhall convince you of, by the following remarks.

The firſt particular objection I have to make is againſt your third page. Remember, however, that my paſſing by two pages is very generous dealing:

non temere a me
Quivis ferret idem: Hor.

but let us now begin a formal trial.

The

The author talks of certain negligences in the Greek works, which ought to be conſidered ſuitably to Lucian's precepts concerning the Zeus of Phidias: "Zeus himſelf, not his footſtool;" [k] though perhaps he could not be charged with any fault in the foot-ſtool, but with a very grievous one in the ſtatue.

Is it no fault that Phidias made his *Zeus* of ſo enormous a bulk, as almoſt to reach the cieling of the temple, which muſt infallibly have been thrown down, had the god taken it in his head to riſe? [l] To have left the temple without any cieling at all, like that of the Olympian Jupiter at Athens, had been an inſtance of more judgment [m].

'Tis but juſtice to claim an explication of what the author means by "negligences". He perhaps might be pleaſed to get a paſſport, even for the faults of the ancients, by ſheltering them under the authority of

[k] Lucian de Hiſt. Scrib.
[l] Strabo Geogr. L. VIII. p. 542.
[m] Vitruv. L. III. c. 1.

ſuch

ſuch titles; nay, to change them into beauties, as Alcæus did the ſpot on the finger of his beloved boy. We too often view the blemiſhes of the ancients, as a parent does thoſe of his children:

Strabonem
Appellat pætum pater, & pullum, male parvus
Si cui filius eſt. Hor.

If theſe negligences were like thoſe wiſhed for in the Jalyſus of Protogenes, where the chief figure was out-ſhone by a partridge, they might be conſidered as the agreeable negligée of a fine lady; but this is the queſtion. Beſides, had the author conſulted his intereſt, he never would have ventured citing the Diomedes of Dioſcorides: but being too well acquainted with that gem, one of the moſt valued, moſt finiſhed monuments of Greek art; and being apprehenſive of the prejudice that might ariſe againſt the meaner productions of the ancients, on diſcovering many faults in one ſo eminent as Diomedes;

he endeavoured to keep matters from being too nearly examined, and to ſoften every fault into negligence.

How! if by argument I ſhall attempt to ſhew that Dioſcorides underſtood neither perſpective, nor the moſt trivial rules of the motion of a human body; nay, that he offended even againſt poſſibility? I'll venture to do it, though

incedo per ignes
Suppoſitos cineri doloſo. Hor.

And perhaps I am not the firſt diſcoverer of his faults: yet I do not remember to have ſeen any thing relative to them.

The Diomedes of Dioſcorides is either a ſitting, or a riſing figure; for the attitude is ambiguous. It is plain he is not ſitting; and riſing is inconſiſtent with his action.

Our body endeavouring to raiſe itſelf from a ſeat, moves always mechanically towards its ſought-for centre of gravity, drawing back the

the legs, which were advanced in ſitting [a]; inſtead of which the figure ſtretches out his right leg. Every erection begins with elevated heels, and in that moment all the weight of the body is ſupported only by the toes, which was obſerved by Felix [b], in his Diomedes: but here all reſts on the ſole.

Nor can Diomedes, (if we ſuppoſe him to be a ſitting figure, as he touches with his left leg the bottom of his thigh) find, in raiſing himſelf, the centre of his gravity, only by a retraction of his legs, and of courſe cannot riſe in that poſture. His left hand reſting upon the bended leg, holds the palladion, whilſt his right touches negligently the pedeſtal with the point of a ſhort ſword; conſequently he cannot riſe, neither moving his legs in the natural and eaſy manner required in any erection, nor making

[a] Borell. de motu animal. P. I. c. 18. prop. 142. p. 142. edit. Bernoue.

[b] Stoſch. Pierr. Grav. pl. XXXV.

uſe of his arms to deliver himſelf from that uneaſy ſituation.

There is at the ſame time a fault committed againſt the rules of perſpective.

The foot of the left bended leg, touching the cornice of the pedeſtal, ſhews it over-reaching that part of the floor, on which the pedeſtal and the right foot are ſituated, conſequently the line deſcribed by the hinder-foot is the fore on the gem, and *vice verſa*.

But allowing even a poſſibility to that ſituation, it is contrary to the Greek character, which is always diſtinguiſhed by the natural and eaſy. Attributes neither to be met with in the contorſions of Diomedes, nor in an attitude, the impoſſibility of which every one muſt be ſenſible of, in endeavouring to put himſelf in it, without the help of former ſitting.

Felix, ſuppoſed to have lived after Dioſcorides, though preſerving the ſame attitude, has endeavoured to make its violence more natural, by oppoſing to him the figure of Ulyſſes;

Ulyſſes, who, as we are told, in order to bereave him of the honour of having ſeized the Palladion, offered to rob him of it, but being diſcovered, was repulſed by Diomedes; which being his ſuppoſed action on the gem, allows violence of attitude [p].

Diomedes cannot be a fitting figure, for the Contour of his buttock and thigh is free, and not in the leaſt compreſſed: the foot of the bent leg is viſible, and the leg itſelf not bent enough.

The Diomedes repreſented by Mariette is abſurd; the left leg reſembling a claſped pocket-knife, and the foot being drawn up ſo high as to make it impoſſible in nature that it ſhould reach the pedeſtal [q].

Faults of this kind cannot be called negligences, and would not be forgiven in any modern artiſt.

Dioſcorides, 'tis true, in this renowned performance did but copy Polycletus, whoſe

[p] Stoſch Pierr. Grav. pl. XXXV.
[q] Mariette Pierr. Grav. T. II. n. 94.

Doryphorus (as is commonly agreed) was the beſt rule of human proportions[r]. But, though a copyiſt, Dioſcorides eſcaped a fault which his maſter fell into. For the pedeſtal, over which the Diomedes of Polycletus leans, is contrary to the moſt common rules of perſpective; its cornices, which ſhould be parallel, forming two different lines.

I wonder at Perrault's omitting to make objections againſt the ancient gems.

I mean not to do any thing derogatory to the author, when I trace ſome of his particular obſervations to their ſource.

The food preſcribed to the young wreſtlers, in the remoter times of Greece, is mentioned by Pauſanias[s]. But if the author alluded to the paſſage which I have in view, why does he talk in general of milk-food, when Pauſanias particularly mentions ſoft cheeſe?

[r] Stoſch Pierr. Grav. pl. LIV.
[s] Pauſanias, L. VI. c. 7. p. 470.

Dromeus

Dromeus of Stymphilos, we learn there, firſt introduced fleſh meat.

My reſearches, concerning their myſterious art of changing blue eyes to black ones, have not ſucceeded to my wiſh. I find it mentioned but once, and that only by the bye by Dioſcorides[1]. The author, by clearing up this art, might perhaps have thrown a greater luſtre over his treatiſe, than by producing his new method of ſtatuary. He had it in his power to fix the eyes of the Newtons and Algarotti's, on a problem worth their attention, and to engage the fair ſex, by a diſcovery ſo advantageous to their charms, eſpecially in Germany, where, contrary to Greece, large, fine, blue eyes are more frequently met with than black ones.

There was a time when the faſhion required to be green eyed:

Et ſi bel oeil vert & riant & clair :
Le Sire de Coucy, chanſ.

[1] Dioſcorid. de Re Medica, L. V. c. 179. Conf. Salmaſ. Exercit. Plin. c. 15. p. 134. b.

But I do not know whether art had any ſhare in their colouring. And as to the ſmall-pox, Hippocrates might be quoted, if grammatical diſquiſitions ſuited my purpoſe.

However, I think, no effects of the ſmall-pox on a face can be ſo much the reverſe of beauty, as that defect which the Athenians were reproachfully charged with, viz. a buttock as pitiful as their face was perfect [t]. Indeed Nature, in ſo ſcantily ſupplying thoſe parts, ſeemed to derogate as much from the Athenian beauty, as, by her laviſhneſs, from that of the Indian Enotocets, whoſe ears, we are told, were large enough to ſerve them for pillows.

As for opportunities to ſtudy the nudities, our times, I think, afford as advantageous ones as the Gymnaſies of the ancients. 'Tis the fault of our artiſts to make no uſe of that [u] propoſed to the Pariſian artiſts,

[t] Ariſtoph. Nub. v. 1178. ibid. v. 1363. Et Scholiaſt.

[u] Obſervat. ſur les arts, ſur quelques morceaux de peint. & ſculpt. expoſés au Louvre en 1748. p. 18.

viz.

viz. to walk, during the ſummer ſeaſon, along the Seine, in order to have a full view of the naked parts, from the ſixth to the fiftieth year.

'Tis perhaps to Michael Angelo's frequenting ſuch opportunities that we owe his celelebrated Carton of the Piſan war [a], where the ſoldiers bathing in a river, at the ſound of a trumpet leap out of the water, and make haſte to huddle on their cloaths.

One of the moſt offenſive paſſages of the treatiſe is, no doubt, the unjuſt debaſement of the modern ſculptors beneath the ancients. Theſe latter times are poſſeſſed of ſeveral Glycons in muſcular heroic figures, and, in tender youthful female bodies, of more than one Praxiteles. *Michael Angelo*, *Algardi*, and *Sluter*, whoſe genius embelliſhed Berlin, produced muſcular bodies,

——— *Invicti membra Glyconis*,

Hor.

[a] Ripoſo di Raffaello Borghini, L. I. p. 46.

in

in a ſtyle rivalling that of Glycon himſelf; and in delicacy the Greeks are perhaps even outdone by *Bernini*, *Fiammingo*, *Le Gros*, *Rauchmüller*, *Donner*.

The unſkilfulneſs of the ancients, in ſhaping children, is agreed upon by our artiſts, who, I ſuppoſe, would for imitation chooſe a Cupid of Fiammingo rather than of Praxiteles himſelf. The ſtory of M. Angelo's placing a Cupid of his own by the ſide of an antique one, in order to inform our times of the ſuperiority of the ancient art, is of no weight here: for no work of Michael Angelo can bring us ſo near perfection as Nature herſelf.

I think it no hyperbole to advance, that Fiammingo, like a new Prometheus, produced creatures which art had never ſeen before him. For, if from almoſt all the children on ancient gems [y] and re-

[y] See the Cupid by SOLON, Stoſch. 64. the Cupid leading the Lioneſs, by SOSTRATUS, Stoſch. 66. and a Child and Faun, by AXEOCHUS, Stoſch 20.

liefs [a], we may form a concluſion of the art itſelf, it wanted the true expreſſion of child-hood, as looſer forms, more milkineſs, and unknit bones. Faults which, from the epoch of Raphael, all children laboured under, till the appearance of *Francis Queſnoy*, called Fiammingo, whoſe children having the advantages of ſuitable innocence and nature, became models to the following artiſts, as in youthful bodies Apollo and Antinous are: an honour which *Algardi*, his contemporary, may be allowed to ſhare.

Their models in clay are, by our artiſts, eſteemed ſuperior to all the antique marble children; and an artiſt of genius and talents aſſured me, that during a ſtay of ſeven years at Vienna, he ſaw not one copy taken from an ancient Cupid in that academy.

Neither do I know on what ſingular idea of beauty, the ancient artiſts founded their cuſtom, of hiding the foreheads of their

[a] Vide Bartoli Admiranda Rom. fol. 50, 51. 61. Zanetti Stat. Antich. P. II. fol. 33.

children

children and youths with hair. Thus a Cupid was repreſented by Praxiteles [a]; thus a Patroclus, in a picture mentioned by Philoſtratus [b]: and there is no ſtatue nor buſt, no gem nor coin of Antinous, in which we do not find him thus dreſſed. Hence, perhaps, that gloom, that melancholy, with which all the heads of this favourite of Hadrian are marked.

Is not there in a free open brow more nobleneſs and ſublimity? and does not *Bernini* ſeem to have been better acquainted with beauty than the ancients, when he removed the over-ſhadowing locks from the forehead of young Lewis XIV. whoſe buſt he was then executing? "Your Majeſty, ſaid Bernini, is King, and may with confidence ſhew your brow to all the world." From that time King and court dreſſed their hair à la Bernini [c].

[a] Vide Calliſtrat. p. 903.
[b] Vide Philoſtrati Heroic.
[c] Vide Baldinucci vita del Caval. Bernin. p. 47.

His

His judgment of the bas-reliefs on the monument of Pope Alexander VI [a]. leads us to ſome remarks on thoſe of antiquity. "The ſkill in bas-relief, ſaid he, conſiſts in giving the air of relief to the flat: the figures of that monument ſeem what they are indeed, not what they are not."

The chief end of bas-relief is to deck thoſe places that want hiſtorical or allegorical ornaments, but which have neither cornices ſufficiently ſpacious, nor proportions regular enough to allow groupes of entire ſtatues: and as the cornice itſelf is chiefly intended to ſhelter the ſubordinate parts from being directly or indirectly hurt, no bas-relief muſt exceed the projection thereof; which would not only make the cornice of no uſe, but endanger the figures themſelves.

The figures of ancient bas-reliefs ſhoot commonly ſo much forward as to become almoſt round. But bas-relief being founded

[a] Vide Baldinucci vita del Caval. Bernin. p. 72.

on

on fiction, can only counterfeit reality; its perfection is well to imitate; and a natural maſs is againſt its nature: if flat, it ought to appear projected, and *vice verſa*. If this be true, it muſt of courſe be allowed that figures wholly round are inconſiſtent with it, and are to be conſidered as ſolid marble pillars built upon the theatre, whoſe aim is mere illuſion; for art, as is ſaid of tragedy, wins truth from fiction, and that by truth. To art we often owe charms ſuperior to thoſe of nature: a real garden and vegetating trees, on the ſtage, do not affect us ſo agreeably, as when well expreſſed by the imitating art. A roſe of *Van Huiſum*, mallows of *Veerendal*, bewitch us more than all the darlings of the moſt ſkilful gardener: the moſt enticing landſcape, nay, even the charms of the Theſſalian Tempe, would not, perhaps, affect us with that irreſiſtible delight which, flowing from *Dietrick*'s pencil, enchants our ſenſes and imagination.

By

By ſuch inſtances we may ſafely form a judgment of the ancient bas-reliefs: the royal cabinet at Dreſden is poſſeſſed of two eminent ones: a Bacchanal on a tomb, and a ſacrifice to Priapus on a large marble vaſe.

The bas-relief claims a particular kind of ſculpture; a method that few have ſucceeded in, of which *Matielli* may be an inſtance. The Emperor Charles VI. having ordered ſome models to be prepared by the moſt renowned artiſts, in bas-relief, intended for the ſpiral columns at the church of S. Charles Borromæo; *Matielli*, already famous, was principally thought of; but however refuſed the honour of ſo conſiderable a work, on account of the enormous bulk of his model, which requiring too great cavities, would have diminiſhed the maſs of the ſtone, and of courſe weakened the pillars. *Mader* was the artiſt, whoſe models were univerſally applauded, and who by his admirable execution proved that he deſerved

that

that preference. Theſe bas-reliefs repreſent the ſtory of the patron of this church.

It is in general to be obſerved, firſt, that this kind of ſculpture admits not indifferently of every attitude and action; as for inſtance, of too ſtrong projections of the legs. Secondly, That, beſides diſpoſing of the ſeveral modelled figures in well-ranged groupes, the diameter of every one ought to be applied to the bas-relief itſelf, by a leſſened ſcale: as for inſtance, the diameter of a figure in the model being one foot, the profile of the ſame, according to its ſize, will be three inches, or leſs: the rounder a figure of that diameter, the greater the ſkill. Commonly the relief wants perſpective, and thence ariſe moſt of its faults.

Though I propoſed to make only a few remarks on the ancient bas-relief, I find myſelf, like a certain ancient Rhetor, almoſt under a neceſſity of being new-tuned. I have ſtrayed beyond my limits; though at the ſame time I remembered that there is a law

law among commentators, to content themſelves with bare remarks on the contents of a treatiſe: and alſo ſenſible that I am writing a letter, not a book, I conſider that I may draw ſome inſtructions for my own uſe,

—— *ut vineta egomet cædam mea,*

Hor.

from ſome people's impetuoſity againſt the author; who, becauſe they are hired for it, ſeem to think that writing is confined to them alone.

The Romans, though they worſhipped the deity Terminus (the guardian God of limits and borders in general; and, if it pleaſe theſe gentlemen, of the limits in arts and ſciences too), allowed nevertheleſs an univerſal unreſtrained criticiſm: and the deciſions of ſome Greeks and Romans, in matters of an art, which they did not practiſe, ſeem nevertheleſs authentick to our artiſts.

Nor can I find, that the keeper of the temple of peace at Rome, though poſſeſſed of the regiſter of the pictures there, pretended to monopolize remarks and criticiſms upon them; Pliny having deſcribed moſt of them.

Publica materies privati juris ſit—
Hor.

'Tis to be wiſhed, that, rouſed by a Pamphilus and an Apelles, artiſts would take up the pen themſelves, in order to diſcover the myſteries of the art to thoſe that know how to uſe them,

Ma di coſtor', che à lavorar s' accingono,
Quattro quinti, per Dio, non ſanno leggere.
Salvator Roſa, Sat. III.

Two or three of theſe are to be commended; the reſt contented themſelves with giving ſome hiſtorical accounts of the fraternity. But what could appear more auſpicious to the improvement of the art, even by

by the remoteſt poſterity, than the work attempted by the united forces of the celebrated Pietro da Cortona [e] and Padre Ottonelli? Nevertheleſs this ſame treatiſe, except only a few hiſtorical remarks, and theſe too to be met with in an hundred books, ſeems good for nothing, but

Ne ſcombris tunicæ deſint, piperique cuculli.
Sectan. Sat.

How trivial, how mean are the great *Pouſſin*'s reflexions on painting, publiſhed by Bellori, and annexed to his life of that artiſt [f]?

Another digreſſion!—let me now again reſume the character of your Ariſtarchus.

You are bold enough to attack the authority of *Bernini*, and to challenge a man, the bare mention of whoſe name would do honour to any treatiſe. It was

[e] Trattato della pittura e ſcultura, uſo et abuſo loro, compoſto da un theologo e da un pittore. Fiorenza, 1652. 4.

[f] Bellori vite de 'pittori, &c. p. 300.

Bernini, you ought to recollect, Sir, who at the ſame age in which Michael Angelo performed his *Studiolo*[g], viz. in his eighteenth year, produced his Daphne, as a convincing inſtance of his intimacy with the ancients, at an age in which perhaps the genius of Raphael was yet labouring under darkneſs and ignorance!

Bernini was one of thoſe favourites of nature, who produce at the ſame time vernal bloſſoms and autumnal fruits; and I think it by no means probable, that his ſtudying nature in riper years miſled either him or his diſciples. The ſmoothneſs of his fleſh was the reſult of that ſtudy, and imparted to the marble the higheſt poſſible degree of life and beauty. Indeed 'tis nature which endows art with life, and "vivifies forms," as Socrates ſays [h], and Clito the ſculptor allows. The great Lyſippus, when aſked

[g] Richardſon, Tom. III. p. 94.
[h] Xenophon Memorab. L. III. c. 6, 7.

which

which of his anceſtors he had choſen for his maſter, replied, "None; but nature alone." It is not to be denied, that the too cloſe imitation of antiquity is very often apt to lead us to a certain barrenneſs, unknown to thoſe who imitate nature: various herſelf, nature teaches variety, and no votary of her's can be charged with a ſameneſs: whereas Guido, Le Brun, and ſome other votaries of antiquity, repeated the ſame face in many of their works. A certain ideal beauty was become ſo familiar to them, as to ſlide into their figures even againſt their will.

But as for ſuch an imitation of nature, as is quite regardleſs of antiquity, I am entirely of the author's opinion; though I ſhould have choſen other artiſts as inſtances of following nature in painting.

Jordans certainly has not met with the regard due to his merit; let me appeal to an authority univerſally allowed. "There is,

" ſays Mr. d'Argenville, more expreſſion and " truth in Jordans, than even in Rubens.

" Truth is the baſis and origin of per- " fection and beauty; nothing, of any kind " whatever, can be beautiful or perfect, " without being truly what it ought to be, " without having all it ought to have."

The ſolidity of this judgment preſuppoſed, *Jordans*, according to Rochefoucault's maxims, ought rather to be ranked among the greateſt originals, than among the mimicks of common nature, where *Rembrandt* may fill up his place, as *Raoux* or *Vatteau* that of *Stella*; though all theſe painters do nothing but what Euripides did before them; they draw man *ad vivum*. There are no trifles, no meanneſſes in the art, and if we recollect of what uſe the *Caricatura* was to Bernini, we ſhould be cautious how we paſs judgment even on the Dutch forms. That great genius, they ſay [1], owed to this

[1] Vide Baldinucci vita del Cav. Bernini, p. 66.

monſter

monſter of the art, a diſtinction for which he was ſo eminent, the "Franchezza del Tocco." When I reflect on this, I am forced to alter my former opinion of the *Caricatura*, ſo far as to believe that no artiſt ever acquired a perfection therein without gaining a farther improvement in the art itſelf. "It is, ſays the author, a peculiar diſtinction of the ancients to have gone beyond nature:" our artiſts do the ſame in their *Caricaturas:* but of what avail to them are the voluminous works they have publiſhed on that branch of the art?

The author lays it down, in the peremptory ſtyle of a legiſlator, that "Preciſion of Contour can only be learned from the Greeks:" but our academies unanimouſly agree, that the ancients deviate from a ſtrict Contour in the clavicles, arms, knees, &c. over which, in ſpite of apophyſes and bones, they drew their ſkin as ſmooth as over mere fleſh; whereas our academies teach to draw the bony and cartilaginous

parts, more angularly, but the fat and fleſhy ones more ſmooth, and carefully to avoid falling into the ancient ſtyle. Pray, Sir, can there be any error in the advices of academies *in corpore?*

Parrhaſius himſelf, the father of Contour, was not, by Pliny's account [k], maſter enough to hit the line by which completeneſs is diſtinguiſhed from ſuperfluity: ſhunning corpulency he fell into leanneſs: and *Zeuxis*'s Contour was perhaps like that of Rubens, if it be true that, to augment the majeſty of his figures, he drew with more completeneſs. His female figures he drew like thoſe of Homer [l], of robuſt limbs: and does not even the tendereſt of poets, Theocritus, draw his Helen as fleſhy and tall [m] as the Venus of Raphael in the aſſembly of the gods in the little Farneſe? Rubens then, for painting like Homer and Theocritus, needs no apology.

[k] Plin. Hiſt. Nat. L. 35. c. 10.
[l] Quintilian. Inſtit. Or. L. 12. c. 19.
[m] Idyll. 18. v. 29.

The

The character of Raphael, in the treatiſe, is drawn with truth and exactneſs: but well may we aſk the author, as Antalcidas the Spartan aſked a ſophiſt, ready to burſt forth in a panegyrick on Hercules, "Who blames him?" The beauties however of the Raphael at Dreſden, eſpecially the pretended ones of the Jeſus, are ſtill warmly diſputed.

What you admire, we laugh at.

~~Lucian, Ep. I.~~

Why did not he rather diſplay his patriotiſm againſt thoſe Italian connoiſſeurs, whoſe ſqueamiſh ſtomachs riſe againſt every Flemiſh production?

Turpis Romano Belgicus ore color.

Propert. L. II. Eleg. 8.

And indeed are not colours ſo eſſential, that without them no picture can aſpire to univerſal applauſe? Do not their bewitching charms cover the moſt grievous faults? They are the harmonious melody of painting; what-

whatever is offenſive vaniſhes by their ſplendor, and ſouls animated with their beauties are abſorbed in beholding, as the readers of Homer are by his flowing harmony, ſo as to find no faults. Theſe, joined to that important ſcience of Chiaro-Oſcuro, are the characteriſticks of Flemiſh painting.

Agreeably to affect our eye is the firſt thing in a picture [a], which to obtain, obvious charms are wanted; not ſuch as ſpring only from reflection. Colouring moreover belongs peculiarly to pictures; whereas deſign ought to be in every draught, print, &c. and indeed ſeems eaſier to be attained than colouring.

The beſt colouriſts, according to a celebrated writer [b], have always come *after* the inventors and contouriſts; we all know the vain attempts of the famous Pouſſin. In ſhort, all thoſe

[a] De Pile's Converſat. ſur la peint.

[b] Du Bos Reſl. ſur la poeſie & ſur la peint.

Qui

Qui rem Romanam Latiumque augeſcere
ſtudent, Ennius.

muſt here acknowledge the ſuperiority of the Flemiſh art; the painter being really but nature's mimick, is the more perfect the better he mimicks her.

Aſt heic, quem nunc tu tam turpiter
increpuiſti, Ennius.

the delicate *Van der Werf*, whoſe performances, worth their weight in gold, are the ornaments of royal cabinets only, has made nature inimitable to every Italian pencil; he allures the connoiſſeur's eye as well as that of the clown; and, as an Engliſh poet ſays, "that no pleaſing poet ever wrote ill," ſurely the Flemiſh painter obtained that applauſe which was denied to Pouſſin.

I ſhould be glad to ſee many pictures as happily fancied, as well compoſed, as enticingly painted as ſome of *Gherard Laireſſe:* let me appeal to every unprepoſſeſſed artiſt

at

at Paris, acquainted with the *Stratonice*, the moſt eminent, and no doubt the firſt ranked picture in the cabinet of Mr. de la Boixieres [p].

The ſubject is of no trivial choice: King Seleucus I.[q] reſigned his wife Stratonice, a daughter of Demetrius Poliorcetes, to his ſon Antiochus, whom a violent paſſion for his mother-in-law had thrown into a dangerous ſickneſs: after many unſucceſsful inquiries, the phyſician Eraſiſtratus diſcovered the true cauſe, and found that the only means of reſtoring the prince's health, was, the condeſcenſion of the father to the love of his ſon: the King reſigned his Queen, and at the ſame time declared Antiochus King of the Eaſt.

[p] The Stratonice was twice painted by Laireſſe. The picture we talk of is the ſmalleſt of the two: the figure is about one foot and a half, and differs from the other in the diſpoſition of the Parerga.

[q] See Plutarch. in Demetr. & Lucian. de Dea Syria.

Stratonice,

Stratonice, the chief perſon, is the nobleſt figure, a figure worthy Raphael himſelf. The charming Queen,

Colle ſub idæo vincere digna deas,

Ovid. Art.

with ſlow and heſitating ſteps, approaches the bed of her new lover; but ſtill with the countenance of a mother, or rather of a ſacred veſtal. In the profile of her face you may read ſhame mingled with gentle reſignation to the will of her lord. She has the ſoftneſs of her ſex, the majeſty of a queen, an awful ſubmiſſion to the ſacred ceremony, and all the ſageneſs required in ſo extraordinary and delicate a ſituation. Dreſſed with a maſterly ſkill, the artiſt, from the colour of her cloaths, may learn how to paint the purple of the ancients; for it is not generally known that it reſembled fadeing, ruddy, vine-leaves [r].

[r] Vide Lettre de Mr. Huet ſur la Pourpre: dans les Diſſertat. de Tilladet. Tom. II. p. 169.

Behind

Behind her ſtands the King, dreſſed in a darker habit, in order to give the more relief to the Queen, to ſpare confuſion to her, ſhame to the Prince, and not to interrupt his joy. Expectation and acquieſcence are blended in his face, which is taken from the profile of his beſt coins.

The Prince, a beautiful half-naked youth, ſitting in his bed, has ſome reſemblance of his father; his pale face bears witneſs of the fever, that lately had raged in his veins; but fancy ſees returning health, not ſhame, in that ſoft-riſing ruddineſs diffuſed over his cheeks.

The phyſician and prieſt Eraſiſtratus, venerable like the Calchas of Homer, ſtanding before the bed, is the only ſpeaker, authoriſed by the King, whoſe will he declares to the Prince; and whilſt, with one hand, he leads the Queen to the embraces of her lover, with the other he preſents him with the diadem. Joy and aſtoniſhment flaſh

from

from the Prince's face on the approach of his Queen

—— *darting all the ſoul in miſſive love:*

though nobly reſtrained by reverence, he bends his head, and ſeems to compriſe his happineſs in a ſingle thought.

The characters indeed are diſtributed with ſo much ingenuity, that they ſeem to give a luſtre and energy to each other.

The largeſt ſhare of light is diſplayed on Stratonice: ſhe claims our firſt regard. The prieſt, though in a weaker light, is raiſed by his geſture: he is the ſpeaker, and around him reign ſolemn ſtillneſs and attention.

The Prince, the ſecond perſon, has a larger ſhare of light; and though the artiſt, led by his ſkill, choſe rather to make a beautiful Queen the chief ſupport of his groupe than a ſick Prince, He nevertheleſs maintains his due rank, and becomes the moſt eminent perſon of the whole, by his expreſ-

expreſſion. His face contains the greateſt ſecrets of the art,

Quales nequeo monſtrare & ſentio tantum.
Juvenal. Sat. VII.

Even thoſe motions of the ſoul, which otherwiſe ſeem oppoſite to each other, mingle here with peaceful harmony; a timid red ſpreading over his ſickly face, announces health, like the faint glimmerings of the morn, which, though veiled by night, announce the day, and even a bright one.

The genius and taſte of the artiſt ſhines forth in every part of his work: even the vaſes are copied from the beſt antique ones; the table before the bed, is, like Homer's, of ivory..

The diſtances behind the figures repreſent a magnificent Greek building, whoſe decorations ſeem allegorical. The roof of a portal is ſupported by Cariatides embracing each other, as images of the tender friendſhip

ſhip between father and ſon, and alluding, at the ſame time, to the nuptial ceremony.

Though faithful to hiſtory, the painter was nevertheleſs a poet: in order to repreſent ſome circumſtances, he filled even the furniture with ſentiments. The Sphinxes by the Prince's bed allude to his problematic ſickneſs, the enquiries of Eraſiſtratus, and his ſagacity in diſcovering its true cauſe.

I have been told that ſome young Italian artiſts, when conſidering this picture, and perceiving the Prince's arm perhaps a trifle too big, went off without enquiring into the ſubject itſelf. Should even Minerva herſelf, as ſhe once did to Diomedes, attempt to deliver ſome people from the miſt they labour under, by heaven! the attempt were vain!

——*pauci dignoſcere poſſunt*
Vera bona, atque illis multum diverſa, remota
Erroris nebula.

Juv. X.

I have run into this long digreſſion, in order to throw ſome light on one of the firſt productions of the art, which is nevertheleſs but little known.

The idea of noble ſimplicity and ſedate grandeur in Raphael's figures, might rather, as two eminent authors expreſs it[s], be called "ſtill life." It is indeed the ſtandard of the Greek art: however, indiſcreetly commended to young artiſts, it might beget as dangerous conſequences, as precepts of energetick conciſeneſs in the ſtyle; the direct method to make it barren and unpleaſing.

"In youths, ſays Cicero[t], there muſt "be ſome ſuperfluity, ſomething to be taken "off: prematurity ſpoils the juices, and it "is eaſier to lop the young rank branches of "a vine, than to reſtore its vigour to a "worn out trunk." Not to mention, that figures wanting geſture would, by the bulk

[s] St. Real Cæſarion, T. II. Le Blanc Lettre ſur l'Expoſ. des Ouvrages de Peint, &c. 1747.

[t] De Oratore, L. II. c. 21.

of mankind, be received as a ſpeech before the Areopagites, where, by a ſevere law, the ſpeaker was forbid to raiſe any paſſions, though ever ſo gentle [u]: nay, pictures of this kind would be ſo many portraits of young Spartans, who, with hands hid under their coats, and down-caſt eyes, ſtalk forth in ſilent ſolemnity [w].

Neither am I quite of the author's opinion with regard to allegory; the applying of which would too frequently do in painting, what was done in geometry by introducing algebra: the one would ſoon be as difficult as the other, and painting would degenerate into Hieroglyphicks.

The author attempts, in vain, to perſuade us, that the majority of the Greeks thought as the Egyptians. There was no more learning in the painting of the platfond of the temple of Juno at Samos, than in that of the Farneſe gallery. It repreſented the love-

[u] Ariſtot. Rhet. L. I. c. 1. §. 4.

[w] Xenophon Reſp. Laced. c. 3. §. 5.

intrigues of Jupiter and Juno [x]: and, in the front of a temple of Ceres at Eleuſis, there was nothing but repreſentations of a ceremony at the rites of that goddeſs [y].

How to repreſent abſtract ideas I do not yet diſtinctly conceive. There may be the ſame difficulties which attend the endeavours of repreſenting to the ſenſes a mathematical point—perhaps nothing leſs than impoſſibility; and Theodoretus [z] has ſome reaſon in confining painting to the ſenſes. For thoſe Hieroglyphicks which hint at abſtract ideas, in ſuch a manner as to expreſs, for inſtance [a], *youth* by the number XVI; *impoſſibility* by two feet ſtanding on water: thoſe, I ſay, are monograms, not images: to indulge them in painting is foſtering chimæras, is

[x] Origines Contra Celſ. L. IV. p. 196. Edit. Cantabr.

[y] Perrault ſur Vitruve Explic. de la Planche IX. p. 62.

[z] Dialog. Inconfuſ. p. 76.

[a] Horapoll. Hierogl. c. 33. Conf. Blackwell's Enq. into Hom. p. 170.

adding

adding to Chineſe pictures Chineſe explications.

An adverſary of allegory believes that Parrhaſius, without any help from it, could repreſent the contradictions in the character of the Athenians; that he did it perhaps in ſeveral pictures. Suppoſing which

Et ſapit, & mecum facit, & Jove judicat æquo. Hor.

The ſentence of death pronounced againſt the leaders of the Athenian navy, after their victory over the Spartans near the Arginuſes, afforded the artiſt a very ſenſible and rich image, to repreſent the Athenians, at the ſame time, merciful and cruel.

The famous Theramenes, one of the leaders, accuſed his fellow-chieftains of having neglected to gather and bury the bodies of their ſlain countrymen: a charge ſufficient to rouſe the rage of the mob againſt the victors; only ſix of whom had returned to Athens, the reſt having declined the ſtorm.

Theramenes harangued the people in the moſt pathetick manner; intermixing his ſpeech with frequent pauſes, in order to give vent to the loud plaints of thoſe who, in the battle, had loſt their parents or relations. He, at the ſame time, produced a man, who proteſted he had heard the laſt words of the drowned, imprecating the publick revenge on their leaders. In vain did Socrates, then a member of the council, with a few others, oppoſe the accuſation: the brave chieftains, inſtead of the honours they hoped for, were condemned to die. One of them was the only ſon of *Pericles* and *Aſpaſia*.

Was it not in the power of Parrhaſius, who was then alive, to enlarge the meaning of his picture beyond the extent of bare hiſtory, only by drawing the true characters of the authors of this ſcene, without the leaſt help from allegory? It would have been in his power, had he lived in our days.

Your

Your pretenſions concerning allegory ſeem indeed as reaſonable an impoſition upon the painter, as that of Columella upon his farmer; who wiſhed to find him a philoſopher like Democritus, Pythagoras, or Eudoxus [b].

No better ſucceſs, in my opinion, is to be expected from applying allegory to decorations: the author would, at leaſt, meet with as many difficulties as Virgil, when hammering on the names of a Vibius Caudex, Tanaquil Lucumo, or Decius Mus, to fit them for his Hexameter.

Cuſtom has given its ſanction to the uſe of ſhells in decorations: and is not there as much nature in them as in the Corinthian capital? You know its origin: a baſket ſet upon the tomb of a young Corinthian girl, filled with ſome of her play-things, and covered with a large brick, being overgrown

[b] De Re ruſt. præf. ad L. I. §. 32. p. 392. Edit. Geſn.

with the creeping branches of an acanthus, which had taken root under it, was the firſt occaſion of forming that capital. *Callimachus* [c] the ſculptor, ſurprized at the elegant ſimplicity of that compoſition, took thence a hint for enriching architecture with a new order.

Thus this capital, deſtined to ſupport all the entablature of the column, is but a baſket of flowers; ſomething ſo apparently inconſiſtent with the ideas of architecture, that there was no uſe made of it in the time of Pericles: for Pocock [d] thinks it ſtrange that the temple of Minerva at Athens had Doric, inſtead of Corinthian pillars. But time ſoon changed this ſeeming oddity into nature; the baſket loſt, by cuſtom, all its former offenſiveneſs, and

Quod fuerat vitium deſinit eſſe mora.

Ovid. Art.

[c] Vitruv. L. IV. c. 1.
[d] Travels, T. II.

We

We acknowledge no Egyptian law to forbid arbitrary ornaments; and ſo fond have the artiſts of all ages been, both of the growth and form of ſhells, as to change even the chariot of Venus into an enormous one. The ancile, that Palladium of the Romans, was ſcooped into the form of a ſhell [e]: we find them on antique lamps [f]. Nay, nature herſelf ſeems to have produced their immenſe variety, and marvellous finuations, for the benefit of the art.

I have no mind to plead the bad cauſe of our unſkilful decorators: only let me adduce the arguments uſed by a whole tribe, (if the artiſts will forgive the term), in order to prove the reaſonableneſs of their art.

The painters and ſculptors of Paris, endeavouring to deprive the decorators of the title of artiſts, by alledging that they employed neither their own intellectual facul-

[e] Plutarch. Numa. p. 149. L. 14. Edit. Bryani.
[f] Paſſerii Lucern.

ties,

ties, nor thoſe of the connoiſſeurs, upon works not produced by nature, but rather the offsprings of capricious art; the others are ſaid to have defended themſelves in the following manner: "We are the followers "of nature: like the bark of a tree, vari- "ouſly carved, our decorations grow into "various forms; then art joins ſportive na- "ture, and corrects her: we do what the "ancients did: conſult their decorations."

Variety is the great and only rule to which decorators ſubmit. Perceiving that there is no perfect reſemblance between two things in nature, they likewiſe forſake it in their decorations; and careleſs of anxious twining, leave it to the parts themſelves to find their like, as the atoms of Epicurus did. This liberty we owe to the very nation, which, after having nobly exceeded all the narrow bounds of ſocial formalities, beſtows ſo much pains upon communicating her improvements to her neighbours. This ſtyle in decorations got the epithet of *Barroque* taſte,

derived

derived from a word ſignifying pearls and teeth of unequal ſize [g].

Shells have at leaſt as good a claim for being admitted among our decorations, as the heads of ſheep and oxen. You know that the ancients placed thoſe heads, ſtript of the ſkin, on the frizes, eſpecially of the Doric order, between the Triglyphs, or on the Metopes. We even meet with them on the Corinthian friſe of an old temple of Veſta, at Tivoli [h]; on tombs, as on one of the Metellus-family near Rome, and another of Munatius Plancus near Gaeta [i]; on vaſes, as on a pair in the royal cabinet at Dreſden. Some modern artiſts, finding them perhaps unbecoming, changed them into thunder-bolts, like Vignola, or to roſes, like Palladio and Scamozzi [k].

[g] Menage Diction. Etymol. v. Barroque.

[h] Vide Deſgodez Edifices antiq. de Rome, p. 91.

[i] Bartoli Sepolcri Antichi, p. 67. ibid. fig. 91.

[k] Perrault notes ſur Vitruv. L. IV. ch. 2. n. 21. p. 118.

We conlude from all this, that learning never had, nor indeed ought to have, any ſhare in an art ſo nearly related to what we call *Luſus Naturæ*.

Thus the ancients thought: for, pray, what could be meant by a lizard on Mentor's cup? [l] The

Picti ſquallentia terga lacerti

Virg. G. IV.

make, to be ſure, a lovely image amidſt the flowers of a Rachel Ruyſch, but a very poor figure on a cup. Of what myſterious meaning are birds picking grapes from vines, on an urn? [m] Images, perhaps, as void of ſenſe, and as arbitrary, as the fable of Ganymede embroidered on the mantle, which Æneas preſented to Cloanthus, as a reward of his victory in the naval games [n].

[l] Martial, L. III. Ep. 41. 1.
[m] Bellori Sepolchri ant. f. 99.
[n] Virgil, Æn. V. v. 250. & ſeq.

To

To conclude: is there any thing contradictory between trophies and the hunting-houſe of a Prince? Surely the author, though ſo zealous a champion for the Greek taſte, cannot pretend to propoſe to us that of King Philip and the Macedonians, who, by the account of Pauſanias *, did not erect their own trophies. Diana perhaps, amidſt her nymphs and hunting-equipages,

Qualis in Eurotæ ripis, aut per juga Cynthi,
Exercet Diana choros, quam mille ſecutæ,
Hinc atque hinc glomerantur, Oreades—
Virg.

might better ſuit the place; but we know that the antient Romans hung up the arms of their defeated enemies over the out-ſides of their doors, to be everlaſting monitors of bravery to every ſucceeding owner of the houſe. Can trophies, having the ſame de-

* Pauſanias, L. IX. c. 40. p. 794. Conf. Spanhem. Not. ſur les Cæſars de l'Emp. Julien. p. 240.

ſign,

ſign, ever be miſplaced on any building of the Great?

I wiſh for a ſpeedy anſwer to this letter. You cannot be angry at ſeeing it publiſhed. The tribe of authors now imitate the conduct of the ſtage, where the lover, with his ſoliloquy, entertains the pit. For the ſame reaſon I ſhall receive, with all my heart, an anſwer,

Quam legeret tereretque viritim publicus uſus: Hor.

for

Hanc veniam petimuſque damuſque viciſſim. Id.

A N

AN
ACCOUNT
OF A
MUMMY,
IN
The Royal Cabinet of Antiquities at DRESDEN.

AN

ACCOUNT

OF A

MUMMY,

IN THE

The Royal Cabinet of Antiquities

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AN ACCOUNT OF A MUMMY, IN The Royal Cabinet of Antiquities at DRESDEN.

AMONG the Egyptian Mummies of the royal cabinet, there are two preſerved perfectly entire, and not in the leaſt damaged, viz. the bodies of a man and woman. The former, among all thoſe that were brought into, and publickly known in Europe, is perhaps the only one of its kind; on account of an inſcription thereon, which none of thoſe who have written on Mummies, except Della Valle alone, diſco-

vered on thoſe bodies; and Kircher, among all the drawings of Mummies communicated to him, and publiſhed in his Oedipus, has but one, (the ſame which Della Valle had been poſſeſſed of,) with an inſcription; though his wooden cut [a] is as faulty as all the copies made afterwards [b]. On that Mummy there are theſe letters ET☩TXI.

This ſame inſcription is on the royal Mummy, of which I propoſe to give a brief account, and in examining which I have employed all my attention, that I might be certain of its being genuine, and not drawn by a modern hand from the inſcription of Della Valle: for 'tis well known, that thoſe bodies frequently paſs through the hands of Jews. But the letters are evidently drawn with the ſame blackiſh colour with which the face, hands, and feet are ſtained. The firſt letter on our Mummy has the form of

[a] Kircheri Oedip. Ægypt. T. III. p. 405, & 433.
[b] Bianchini Iſtor. Univ. p. 412.

a large Greek Є, expreſſed by Della Valle with an E angular, the other not being uſual in printing-preſſes.

All the four Mummies of the royal cabinet being bought at Rome, I propoſed to examine whether the Mummy with the inſcription, was that which Della Valle was poſſeſſed of, and found that both the entire royal Mummies were exact reſemblances of thoſe deſcribed by him.

Both, beſides the linnen bandages, of a Barracan-texture, rolled innumerable times around the bodies, are wrapt up in ſeveral (and, according to an obſervation made in England [c], in three) kinds of coarſer linnen; which, by particular bandages of the girdle-kind, is faſtened in ſuch a manner as to involve even the ſmalleſt prominence of the face. The firſt covering is a nice bit of linnen, ſlightly tinged with a certain ground,

[c] Nehem. Grew Muſæum Societ. Reg. Lond. 1681. fol. p. 1.

much gilt, decked with various figures, and with a painted one of the deceaſed.

On the Mummy marked with the inſcription, this figure repreſents a man, who died in the flower of life, with a thin curled beard, not as repreſented by Kircher, like an old man with a long pointed one. The colour of the face and hands is brown: the head encircled with gilt diadems, marked with the ſockets of jewels. From the gold chain, painted around the neck, a ſort of medal hangs down, marked with various characters, creſcents, &c. and this over-reaches the neck of a bird, that of a hawk perhaps, as on the breaſts of other Mummies [d]. In the right hand of the figure is a diſh filled with a red ſtuff, which being like that uſed by the ſacrificers [e], the deceaſed may be ſuppoſed to have been a prieſt. The firſt and laſt finger of the left hand have rings; and in

[d] Vide Gabr. Bremond Viaggi nell'Egitto. Roma. 1579. 4. L. I. c. 15. p. 77.

[e] Clemens Alex. Strom. L. VI. p. 456.

the

the hand itſelf there is ſomething round, of a dark-brown colour; which, as Della Valle pretends, is a well-known fruit. The feet and legs are bare, with ſandals; the ſtrings of which appearing between the great toes, are, with a ſlip, faſtened on the foot itſelf.

The inſcription, above-mentioned, is beneath the breaſt.

The ſecond Mummy is the ſtill more refined figure of a young woman. Among a great many medals, ſeemingly gilt, and other figures, there are certain birds, and quadrupeds ſomething analogous to lions; and towards the extremities of the body there is an ox, perhaps an apis. Down from one of the neck-chains hangs a gilt image of the ſun. She has ear-rings, and double bracelets on both her arms: rings on each hand, and on every finger of the left one, but two on the firſt: whereas the right hand has but two: with this hand ſhe holds, like Iſis, a ſmall gilt veſſel, of the Greek Spondeion-kind, which was a ſymbol of the

fertility of the Nile, when held by the goddeſs [f]. In the left hand there is a ſort of fruit, like an ear of corn, of a greeniſh caſt. The leaden ſeals, mentioned by Della Valle, ſtill remain on the firſt Mummy.

Compare this deſcription with that in his travels [g], and you'll find the Mummies of the royal cabinet to be the ſame with thoſe, which were taken out of a deep well or cave, covered with ſand, and ſold to this celebrated traveller by an Egyptian; and I believe they were purchaſed from his heirs at Rome, though in the manuſcript catalogue, joined to that cabinet of antiquities, there is not the leaſt hint of any ſuch purchaſe.

I have no deſign to attempt an explication of the ornaments and figures; ſome remarks of that kind having already been made by Della Valle. The following obſervations concern only the inſcription.

[f] Shaw, Voyage, T. II. p. 123.

[g] Della Valle Viaggi. Lettr. 11. §. 9. p. 325. & ſeq.

The

The Egyptians, we know, employed a double character in expreſſing themſelves [h], the *ſacred* and the *vulgar*: the firſt was what is called hieroglyphick; the other contained the characters of their national language, and this is commonly ſaid to be loſt. All we know is confined to the twenty-five letters of their alphabet. [i] Della Valle ſeems inclined to give an inſtance of the contrary, in that inſcription; which Kircher, puſhing his conjectures ſtill farther, endeavours to lay down as a foundation for a new ſcheme of his, and to ſupport it by two other remains of the ſame kind. For, he attempts to prove [k], that the dialect was the only difference between the old Egyptian and Greek tongue. According to his talent of finding what no body looks for, he makes free with ſome ancient hiſtorical accounts; upon which he obtrudes a fictitious

[h] Herodot. L. II. c. 36. Diod. Sic.
[i] Plutarch. de Iſid. & Oſirid. p. 374.
[k] Kircher Oed. I. c. ej. Prodrom. Copt. c. 7.

ſenſe, in order to make them tally with his ſcheme.

Herodotus, according to him, tells us, that King Pſammetichus deſired ſome Greeks, who were perfect maſters of their language, to go over to Egypt, in order to inſtruct his people in the purity of the tongue. Hence he concludes, that there was but one language in both countries. But that Greek hiſtorian [1] gives an account entirely oppoſite: he tells us, that Pſammetichus, having received ſome ſervices from the Carians and Ionians, permitted them to ſettle in Egypt, for the inſtruction of youth in the Greek language, in order to bring up interpreters.

There is no ſolidity in the reſt of the Kircherian arguments; ſuch as thoſe deduced from the frequent voyages of the Greek ſages into Egypt, and the mutual commerce between the two nations; which have not even the ſtrength of conjectures. For the

[1] Herodot. L. II. c. 153.

very

very ſkill of Democritus, in the ſacred tongue of the Babylonians and Egyptians [m], proves only, that the travelling ſages learned the languages of the nations they converſed with.

Nor does the teſtimony of Diodorus, that Attica was originally an Egyptian colony [n], ſeem to be here of any weight.

The inſcription of the Mummy might indeed admit of Kircherian, or ſuch like conjectures, were the Mummy itſelf of the antiquity pretended by Kircher. Cambyſes, the conqueror of Egypt, partly exiled, and partly killed the prieſts; from which fact Kircher confidently deduces as conſequences, the total abolition of the ſacred rites, and from that the ceaſing to embalm bodies. He again appeals to a paſſage of Herodotus [o], which, upon his word alone, others have as confidently quoted. Nay, a certain pedant

[m] Diogen. Laert. v. Democr.

[n] Diodor. Sic. L. I. c. 29. Edit. Weſſel.

[o] Kircher Oedip I. c. — it. ejuſd. China illuſtrata. III. c. 4. p. 151.

went

went ſo far as to pretend, that the Egyptian cuſtom of painting their dead, upon the varniſhed linnen of the Mummies, ceaſed with the epoch of Cyrus [p].

But Herodotus ſays not a word, either of the total abolition of the ſacred rites, or of the abolition of the cuſtom of preſerving the dead from putrefaction, after the time of Cambyſes; nor does Diodorus Siculus give any ſuch hint: we may, on the contrary, from his account of the funeral rites of the Egyptians, rather conclude, that this cuſtom prevailed even in his time; that is to ſay, when Egypt was changed into a Roman province.

Hence it cannot be demonſtrated that our Mummy was embalmed before the Perſian conqueſt.---But ſuppoſing it to be of that date, is it a neceſſary conſequence that a body preſerved in the Egyptian manner, or even taken care of by their prieſts, ſhould be marked with Egyptian words?

[p] Alberti Engliſche Briefe, B——.

Perhaps

Perhaps it is the body of ſome naturaliſed Ionian or Carian. We know that Pythagoras entered into the Egyptian confeſſion; nay, even conſented to be circumciſed [q], in order to ſhorten his way to the myſteries of their prieſts. The Carians themſelves obſerved the ſacred ſolemnities of Iſis, and even went ſo far in their ſuperſtition, as to mangle their faces during the ſacrifices offered to that deity [r].

Change the letter ι, in the inſcription, into the diphthong ει, and you have a Greek word: ſuch negligences are often to be met with in Greek marbles [s], and ſtill more in Greek manuſcripts; and with the ſame termination it is to be found on a gem, and ſignifies, "FAREWELL" [t]; which was the uſual ejaculation addreſſed by the living to the deceaſed; the ſame we meet with on ancient

[q] Clem. Alex. Strom. L. I. p. 354. Edit. Pott.
[r] Herodot. L. II. c. 61.
[s] Montfaucon Palæogr. Græc. L. III. c. 5. p. 230. Kuhn. Not. ad Pauſan. L. II. p. 128.
[t] Auguſtin. Gem. P. II. l. 32.

epitaphs;

epitaphs[u]; public decrees[w]; and of letters it was the final concluſion[x].

There is on an ancient epitaph the word ΕΥΨΥΧΙ[y]; the form of the Ψ on ancient ſtones and manuſcripts is exactly the ſame[z] with the third letter of ΕΥ+ΥΧΙ, which was perhaps confounded with it.

But ſuppoſing the Mummy to be of later times, the adoption of a Greek word becomes yet eaſier. The round form of the Є might be ſomething ſuſpicious, with regard to its pretended antiquity; that form being never found on the gems or coins before Auguſtus[a]. But this ſuſpicion becomes of no weight, by ſuppoſing that the Egyptians

[u] Gruter. Corp. Inſcr. p. DCCCLXI. ἐυτυχεῖτε, χαίρετε, &c.

[w] Prideaux Marm. Oxon. 4. & 179.

[x] Demoſth. Orat. pro Corona, p. 485, 499. Edit. Frc. 1604.

[y] Gruter Corp. Inſcript. p. DCXLI. 8.

[z] Montfaucon Palæogr. L. IV. c. 10. p. 336. 338.

[a] Montf. L. I. c. 4. II. c. 6. p. 152.

continued their embalming, even after the time of that Emperor.

However, the word cannot be an Egyptian one, being inconſiſtent with the remains of that ancient tongue in the modern Coptick, as well as with their manner of writing; which was from the right to the left, as the Etrurians did [b]; whereas the word in queſtion (like ſome Egyptian characters [c],) is traced from the left to the right. As for the inſcription diſcovered by Maillet [d], no interpreter has yet been found. The Grecians, on the contrary, wrote in the occidental manner, for ſix hundred years before the chriſtian æra, witneſs the Sigæan inſcription, which is ſaid to be of that date [e].

What has been ſaid relates alſo to an

[b] Herod. L. II.
[c] Deſcript. de l'Egypte, par Maſcriere, Lettr. VII. 23.
[d] Deſcript. de l'Eg. L. c.
[e] Chiſhul. Inſcr. Sig. p. 12.

inſcrip-

inſcription upon a piece of ſtone[f], with Egyptian figures, communicated to Kircher by Carolo Vintimiglia, a Palerman patrician. The letters ITIΨIXI are two words, and ſignify, "*Let the ſoul come.*") This ſtone has met with the ſame fate as the gem engraved with the head of Ptolomæus Philopator: for here an Egyptian has joined two random figures, and there the inſcription may be of a Greek hand. The litterati know what little change it wants to be orthographical.

[f] Kircher. Obeliſc. Pamph. c. 8. p. 147.

AN

ANSWER

TO THE FOREGOING

LETTER,

AND

A further EXPLICATION of the SUBJECT.

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I COULD not preſume that ſo ſmall a treatiſe as mine would be thought of conſequence enough to be brought to a publick trial. As it was written only for a few *connoiſſeurs*, it ſeemed ſuperfluous to give it a learned air, by multiplying quotations. Artiſts want but hints: their taſk, according to an ancient Rhetor, is "to perform, not to peruſe;" conſequently every author,

who writes for them, ought to be brief. Being beſides convinced, that the beauties of the art are founded rather on a quick ſenſe, and refined taſte, than on profound meditation, I cannot help thinking that the principle of Neoptolemus [a], "to philoſophize only with the few," ought to be the chief conſideration in every treatiſe of this kind.

Several paſſages of my Eſſay are ſuſceptible of explications, and, having been publickly tried by an anonymous author, ſhould be explained and defended at the ſame time, if my circumſtances would permit me to enlarge [b]. As to his other remarks, the author, I hope, will gueſs at my anſwer, without my giving one explicitly.—Indeed they do not require any.

I am not in the leaſt moved by the clamours concerning thoſe pieces of *Corregio*, which, by undoubted accounts, were not

[a] Cicero de Oratore, L. II. c. 37.

[b] The author was then preparing for a journey to Rome.

only

only brought to *Sweden* [c], but even hung up in the ſtables at *Stockholm*. Reaſoning is of no uſe here: arguments of this kind admit of no other evidence but that of *Æmilius Scaurus* againſt *Valerius* of *Sucro*: "He denies; I affirm: Romans! 'tis yours to judge."

And why ſhould there be any thing more derogatory to the honour of the Swedes, in my repeating Count *Teſſin*'s relation, than in his giving it? Perhaps, becauſe the learned author of the circumſtantial life of Queen *Chriſtina* omits her indiſcreet generoſity towards *Bourdon*, and that bad treatment which the pictures of *Corregio* met with? or was *Härleman* [d] himſelf charged with indiſcretion or malice, on his relating that, at *Lincöping*, he found a college, and ſeven profeſſors, but not one phyſician or artificer?

[c] Argenville abregé de la V. d. P. T. II. p. 287.
[d] Reiſe, p. 21.

It was my deſign to explain myſelf more particularly, concerning the negligences of the Greeks, had I been allowed time. The Greeks, as their criticiſm on the partridge of Protogenes, and his blotting it [e], evidently ſhews, were not ignorant in learned negligence. But the Zeus of Phidias was the ſtandard of ſublimity, the ſymbol of the omnipreſent Deity; like Homer's Eris, he ſtood upon the earth, and reached heaven; he was, in the ſtyle of ſacred poeſy, "*What encompaſſes him?* &c." And the world has been candid enough to excuſe, nay, even to juſtify on ſuch reaſons, the diſproportions in the Carton of Raphael, repreſenting the fiſhing of Peter [f]. The criticiſm on the *Diomedes*, though ſolid, is not againſt me: his action, abſtractedly conſidered, with his noble and expreſſive contour, are ſtandards of the art; and that was all I advanced [g].

The

[e] Strabo, L. XIV. p. 652. al. 965. l. 11.

[f] Richardſon Eſſay, &c. p. 38, 39.

[g] Diomedes, for ought I can ſee, is neither a ſitting

The reflections on the Painting and Sculpture of the Greeks may be reduced to four heads, viz.

I. The perfect Nature of the Greeks;

II. The Characteriſticks of their works;

III. The Imitation of theſe;

IV. Their manner of Thinking upon the Art; and Allegory.

Probability was all I pretended to, with regard to the firſt; which cannot be fully demonſtrated, notwithſtanding all the aſſiſtance of hiſtory. For, theſe advantages of the Greeks were, perhaps, leſs founded on their nature, and the influences of the climate, than on their education.

The happy ſituation of their country was, however, the baſis of all; and the want of reſemblance, which was obſerved between the Athenians and their neighbours beyond

ſitting nor a ſtanding figure, in both which caſes the critick muſt be allowed to be juſt. He deſcends.

Remark of the T. L.

the mountains, was owing to the difference of air and nouriſhment [1].

The manners and perſons of the new-ſettled inhabitants, as well as the natives of every country, have never failed of being influenced by their different natures. The ancient Gauls, and their ſucceſſors the German Franks, are but one nation: the blind fury, by which the former were hurried on in their firſt attacks, proved as unſucceſsful to them in the times of Cæſar [2], as it did to the latter in our days. They poſſeſſed certain other qualities, which are ſtill in vogue among the modern French; and the Emperor Julian [3] tells us, that in his time there were more dancers than citizens at Paris.

Whereas the Spaniards, managing their affairs cautiouſly, and with a certain frigidity, kept the Romans longer than any

[1] Cicero de Fato, c. 4.
[2] Strabo, L. IV. p. 196. al. 299. l. 22.
[3] Miſopog. p. 342. l. 13.

other

other people from conquering the country [l].

And is not this character of the old Iberians re-aſſumed by the Weſt-Goths, the Mauritanians, and many other people, who over-ran their country? [m]

It is eaſy to be imagined what advantages the Greeks, having been ſubject to the ſame influences of climate and air, muſt have reaped from the happy ſituation of their country. The moſt temperate ſeaſons reigned through all the year, and the refreſhing ſea-gales fanned the voluptuous iſlands of the Ionick ſea, and the ſhores of the continent. Induced by theſe advantages, the Peloponneſians built all their towns along the coaſt; ſee Dicearchus, quoted by Cicero [n].

Under a ſky ſo temperate, nay balanced between heat and cold, the inhabitants can-

[l] Strabo, L. III. p. 158. al. 238.

[m] Du Bos Reflex. ſur la Poeſie et ſ. l. P. II. 144.

[n] Herodot. L. III. c. 106. Cicero ad Attic. L. VI. ep. 2.

not fail of being influenced by both. Fruits grow ripe and mellow, even ſuch as are wild improve their natures; animals thrive well, and breed more abundantly. "Such a ſky, ſays Hippocrates [o], produces not only the moſt beautiful of men, but harmony between their inclinations and ſhape." Of which Georgia, that country of beauty, where a pure and ſerene ſky pours fertility, is an inſtance [p]. Among the elements, beauty owes ſo much to water alone, that, if we believe the Indians, it cannot thrive, in a country that has it not in its purity [q]. And the Oracle itſelf attributes to the lymph of Arethuſa a power of forming beauty [r].

The Greek tongue affords us alſo ſome arguments in behalf of their frame. Na-

[o] Περὶ τοπων. p. 288. edit. Foeſii. Galenus ὁτι τὰ τῆς Ψυχῆς Ἤθη τοῖς τοῦ Σωματος κρασεσι ἑπεσθαι. fol. 171. B. I. 43. edit. Ald. T. I.

[p] Chardin voyage en Perſe, T. II. p. 127. & ſeq.

[q] Journal des Sçavans l'An. 1684. Aur. p. 153.

[r] Apud Euſeb. Præpar. Evang. L. V. c. 29. p. 226. edit. Colon.

ture

ture moulds the organs of ſpeech according to the influences of the climate. There are nations that rather whiſtle than ſpeak, like the Troglodytes [s]; others that pronounce without opening their lips [t]; and the Phaſians, a Greek people, had, as has been ſaid of the Engliſh [u], a hoarſe voice: an unkind climate forms harſh ſounds, and conſequently the organs of ſpeech cannot be very delicate.

The ſuperiority of the Greek tongue is inconteſtible: I do not ſpeak now of its richneſs, but only of its harmony. For all the northern tongues, being over-loaded with conſonants [w], are too often apt to offend with an unpleaſing auſterity; whereas the Greek

[s] Plin. Hiſt. Nat. L. V. c. 8.

[t] Lahontan Memoir. T. II. p. 217. Conf. Woldike de ling. Grönland, p. 144, & ſeq. Act. Hafn. T. II.

[u] Clarmont de Acre, Locis, & aquis Angliæ. Lond. 1672. 12.

[w] Wotton's Reflex. upon ancient and modern Learning, p. 4. Pope's Letter to Mr. Walſh, T. I. 74.

tongue

tongue is continually changing the conſonant for the vowel, and two vowels, meeting with but one conſonant, generally grow into a diphthong *. The ſweetneſs of the tongue admits of no word ending with theſe three harſh letters Θ, Φ, X, and for the ſake of Euphony, readily changes letters for their kindred ones. Some ſeemingly harſh words cannot be objected here; none of us being acquainted with the true Greek or Roman pronunciation. All theſe advantages gave to the tongue a flowing ſoftneſs, brought variety into the ſounds of its words, and facilitated their inimitable compoſition. And from theſe alone, not to mention the meaſure which, even in common converſation, every ſyllable enjoyed, a thing to be deſpaired of in occidental tongues; from theſe alone, I ſay, we may form the higheſt idea of the organs by which that tongue was pronounced, and may more than con-

* Lakemacher Obſerv. Philolog. P. III. Obſerv. IV. p. 250, &c.

jecture

jecture, that, by the language of the *Gods*, Homer meant the Greek, by that of *Men*, the Phrygian tongue.

It was chiefly owing to that abundance of vowels, that the Greek tongue was preferable to all others, for expreſſing by the ſound and diſpoſition of its words the forms and ſubſtances of things. The diſcharge, the rapidity, the diminution of ſtrength in piercing, the ſlowneſs in gliding, and the ſtopping of an arrow, are better expreſſed by the ſound of theſe three verſes of Homer, Iliad Δ.

125. Λίγξε βιὸς, νευρὴ δὲ μέγ' ἴαχεν, ἆλτο δ' ὀϊστὸς [y]
135. Διὰ μὲν ἄρ' ζωστῆρος ἐλήλατο δαιδαλέοιο,
136. Καὶ διὰ θώρηκος πολυδαιδάλου ἠρήρειστο,

than even by the words themſelves. You ſee it diſcharged, flying through the air, and piercing the belt of Menelaus.

The deſcription of the Myrmidons in battle-array, Iliad Π. v. 215.

Ἀσπὶς ἄρ' ἀσπίδ' ἔρειδε, κόρυς κόρυν ἀνέρα δ' ἀνὴρ.

[y] Th' impatient weapon whizzes on the wing;
Sounds the tough horn, and twangs the quiv'ring
ſtring, &c. POPE.

is of the ſame kind, and has never been hit by any imitation: what beauties in one line!

Plato's periods were, from their harmony, compared [y] to a noiſeleſs ſmooth-running ſtream. But we ſhould be miſtaken in confining the tongue to the ſofter harmonies only: it became a roaring torrent, boiſterous as the winds by which Ulyſſes' ſails were torn, ſplit only in three or four places by the words, but rent by the ſound into a thouſand tatters [z]. This was the "*vivida expreſſio*," the living ſound; ſupremely beautiful, when properly and ſparingly uſed!

How quick, how refined muſt the organs have been, which were the depoſitaries of ſuch a tongue! The Roman itſelf could not attain its excellence: nay, a Greek father, of the ſecond century of the chriſtian

[y] Longin. Περὶ ὑψ. Sect. 13. §. 1.

[z] Odyſſ. λ. v. 71. Conf. Iliad. ſ. v. 363. & Euſtath. ad h. l. p. 424. L. 10. edit. Rom.

æra,

æra[a], complains of the horrid ſound of the Roman laws.

Nature keeps proportion; conſequently the frame of the Greeks was of a fine clay, of nerves and muſcles moſt ſenſibly elaſtic, and promoting the flexibility of the body: hence that eaſineſs, that pliant facility, accompanied with mirth and vigour, which animated all their actions. Imagine bodies moſt nicely balanced between leanneſs and corpulency: both extremes were ridiculed by the Greeks, and their poets ſneer at the Phileſiaſes[b], Philetaſes[c], and Agoracrituſes[d].

But though they were beautiful, and by their law early initiated into pleaſure, they were not effeminate Sybarites. As an inſtance of which we ſhall only repeat what Pericles pleaded in favour of the Athenian manners, againſt thoſe of Sparta, which

[a] Gregor. Thaumat. Orat. Paneg. ad Origen. 49.
[b] Ariſtoph. Ran. v. 1485.
[c] Athen. Deipnoſ. L. XII. c. 13. Ælian. V. H. I. ix. 14.
[d] Ariſtoph. Equit.

were

were as different from thoſe of the reſt of Greece, as their public oeconomy was: "The Spartans, ſays Pericles, employ their "youth to get, by violent exerciſes, manly "ſtrength: but we, though living indo- "lently, encounter every danger as well as "they; calmly, not anxiouſly, mindful of "its approaches, we meet it with voluntary "magnanimity, and without any compul- "ſion of the law. Not diſconcerted by its "impending threats, we meet its moſt fu- "rious attacks, with no leſs boldneſs than "they, whom perpetual practice has pre- "pared for its ſtrokes. We are fond of "elegance, without loving finery, of ge- "nius, without being emaſculate. In ſhort, "to be fit for every great enterprize, is the "characteriſtic of the Athenians *."

I cannot, nor will I pretend to fix a rule without allowing exceptions. There was a Therſites in the army of the Greeks. But it is worth obſerving, that the beauty of a nation was always in proportion to their cul-

* Thucyd. L. II. c. 39.

tiva-

tivation of the arts. Thebes, wrapt up in a miſty ſky, produced a ſturdy uncouth race [f], [g] according to Hippocrates's obſervation on fenny, watry ſoils [h]; and its ſterility in producing men of genius, Pindar only excepted, is an old reproach. Sparta was as defective in this reſpect as Thebes, having only Alcman to boaſt of; but the reaſons were different: whereas Attica enjoyed a pure and ſerene ſky, which refined the ſenſes [i], and of courſe ſhaped their bodies in proportion to that refinement; and Athens was the ſeat of arts. The ſame remark may be made with regard to Sicyon, Corinth, Rhodes, Epheſus, &c. all which having been ſchools of the arts, could not want convenient models. The paſſage of Ariſtophanes, inſiſted on in the letter [k], I

[f] Horat. L. II. Ep. I. v. 244.

[g] Cicero de fato. c. 4.

[h] Περὶ τοπων. p. 204.

[i] Cicero Orat. c. 8. Conſ. Dicæarch. Geogr. edit. H. Steph. c. 2. p. 16.

[k] Nubes, v. 1365.

take

take for a joke, as it really is—and thereby hangs a tale: to have the parts, whereon

Sedet æternumque sedebit
Infelix Theseus, Virg.

moderately complete, were Attick beauties. Theseus, made prisoner by the Thesprotians, was delivered from his captivity by Hercules, but not without some loss of the parts in question; a loss bequeathed to all his race. This was the true mark of the Thesean pedigree; as a natural mark, representing a spear [l], signified a Spartan extraction; and we find the Greek artists imitating in those places the sparing hand of nature.

But this liberality of nature was confined to Greece, in a narrower sense. Its colonies underwent the same fate, which its eloquence met with when going abroad. "As soon, "says Cicero [n], as eloquence set out from

[l] Schol. ad Aristoph. Nub. v. 1010.
[m] Plutarch. de Sera Numin. Vindicta, p. 563. 9.
[n] Cicero de Orat.

"the

" the Athenian port, ſhe plumed herſelf " with the manners of all the iſlands in " her way, adopted the Aſiatick luxury, " and forſaking her ſound Attick expreſ- " ſion, loſt her health." The Ionians, tranſplanted by Nileus from Greece into Aſia, after the return of the Heraclides, grew ſtill more voluptuous beneath that glowing ſky. Heaps of vowels brought wantonneſs into every word; the neighbouring iſlands partook of their climate and manners, which a ſingle Leſbian coin may convince us of [o]. No wonder then, if their bodies degenerated as much from thoſe of their anceſtors, as their manners.

The remoter the colonies the greater the difference. Thoſe Greeks, who had choſen their abode in Africa, about *Pithicuſſa*, fell in with the natives in adoring apes; nay, even gave the names of thoſe animals to their children [p].

[o] Golzius, Tab. XIV. T. II.
[p] Diodorus Sic. L. XX. p. 763. al. 449.

The modern Greeks, though compoſed of various mingled metals, ſtill betray the chief maſs. Barbariſm has deſtroyed the very elements of ſcience, and ignorance overclouds the whole country; education, courage, manners are ſunk beneath an iron ſway, and even the ſhadow of liberty is loſt. Time, in its courſe, diſſipates the remains of antiquity: pillars of Apollo's temple at Delos [q], are now the ornaments of Engliſh gardens; the nature of the country itſelf is changed. In days of yore the plants of Crete [r] were famous over all the world; but now the ſtreams and rivers, where you would go in queſt of them, are mantled with wild luxuriant weeds, and trivial vegetables [s].

Unhappy country! How could it avoid being changed into a wilderneſs, when ſuch

[q] Stukely's Itinerar. III. p. 32.

[r] Theophraſt. Hiſt. Pl. L. IX. c. 16. p. 1131. l. 7. ed. Amſt. 1644. fol. Galen de Antidot. I. fol. 63. B. I. 28. Idem de Theriac. ad Piſon. fol. 85. A. I. 20.

[s] Tournefort Voyage, Lett. I. p. 10. edit. Amſt.

populous tracts of land as Samos, once mighty enough to balance the Athenian power at ſea, are reduced to hideous deſarts[t]!

Notwithſtanding all theſe devaſtations, the forlorn proſpect of the ſoil, the free paſſage of the winds, ſtopped by the inextricable windings of entangled ſhores, and the want of almoſt all other commodities; yet have the modern Greeks preſerved many of the prerogatives of their anceſtors. The inhabitants of ſeveral iſlands, (the Greek race being chiefly preſerved in the iſlands), near the Natolian ſhore, eſpecially the females, are, by the unanimous account of travellers, the moſt beautiful of the human race[u].

Attica ſtill preſerves its air of philanthropy[w]: all the ſhepherds and clowns welcomed the two travellers, Spon and Wheeler; nay, pre-

[t] Belon. Obſerv. L. II. ch. 9. p. 151. a.

[u] Idem. L. III. ch. 34. p. 350. b. Corn. le Brun. V. fol. p. 169.

[w] Dicæarch. Geogr. c. 1. p. 1.

vented them with their ſalutations[x]: neither have they loſt the Attick ſalt, or the enterpriſing ſpirit of the former inhabitants[y].

Objections have been made againſt their early exerciſes, as rather derogating from, than adding to, the beauteous form of the Greek youths.

Indeed, the continual efforts of the nerves and muſcles ſeem rather to give an angular gladiatorial turn, than the ſoft Contour of beauty, to youthful bodies. But this may partly be anſwered by the character of the nation itſelf: their fancy, their actions, were eaſy and natural; their affairs, as Pericles ſays, were managed with a certain careleſſneſs, and ſome of Plato's dialogues[z] may give us an idea of that mirth and chearfulneſs which prevailed in all the Gymnaſtick exerciſes of their youth. Hence his deſire of having theſe places, in his common-

[x] Voyage de Spon et Wheeler, T. II. p. 75, 76.
[y] Wheeler's Journey into Greece, p. 347.
[z] Conf. Lyſis, p. 499. Edit. Fref. 1602.

wealth,

wealth, frequented by old folks, in order to remind them of the joys of their youth [a].

Their games commonly began at ſun riſe [b]; and Socrates frequented them at that time. They choſe the morning-hours, in order to avoid being incommoded by the heat: as ſoon as their garments were laid down, the body was anointed with the elegant Attick oil, partly to defend it from the bleak morning-air; as it was uſual to practice, even during the ſevereſt cold [c]; and partly to prevent a too copious perſpiration, where it was intended only to carry off ſuperfluous humours [d]. To this oil they aſcribed alſo a ſtrengthening quality [e]. The

[a] De Republ.

[b] De Leg. L. VII. p. 892, l. 30—6. Conf. Petiti Leg. att. p. 296. Maittaire Marm. Arund. p. 483. Gronov. ad Plaut. Bacchid. v. Ante Solem Exorientem.

[c] Galen. de Simpl. Medic. Facult. L. II. c. 5. fol. 9. A. Opp. Tom. II. Frontin. Stratag. L. I. c. 7.

[d] Lucian Gymn. p. 907. Opp. T. II. Edit. Reitz.

[e] Dion. Halic. A. R. c. 1. §. 6. de vi dicendi in Demoſt. c. 29. Edit. Oxon.

exerciſes being over, they went to bathe, and there ſubmitted to a freſh unction; and a perſon leaving the bath in this ſtate "appears, ſays Homer, taller, ſtronger, and ſimilar to the immortal Gods [f].

We may form a very diſtinct idea of the different kinds and degrees of wreſtling among the ancients, from a vaſe once in the poſſeſſion of Charl. Patin, and, as he gueſſes, the urn of a gladiator [g].

Had it been a prevailing cuſtom among the Greeks to walk, either barefooted, like the heroes in their performances [h], or with a ſingle ſole, as we commonly believe, their feet muſt have been bruiſed. But there are many inſtances of their extreme nicety in this reſpect; for, they had names for above ten different ſorts of ſhoes [i].

[f] Ὀδ. T. v. 230.

[g] Numiſm. Imp. p. 160.

[h] Philoſtrat. Epiſt. 22. p. 922. Conf. Macrob. Sat. L. V. c. 18. p. 357. Edit. Lond. 1694. 8. Hygin. Sat. 12.

[i] Conf. Arbuthnot's Tabl. of Anc. Coins, ch. 6. p. 116.

The

The coverings of the thighs were thrown off at the publick exerciſes, even before the flouriſhing of the art [k]; which was a great advantage to the artiſts. As for the nouriſhment of the wreſtlers in remoter times, I found it more proper to mention milk in general, than ſoft cheeſe.

If I remember right, you think it ſtrange, and even undemonſtrable, that the primitive church ſhould have dipped their proſelytes, promiſcuouſly: conſult the note [l].

As I am now entering upon the diſcuſſion of my ſecond point, I could wiſh that theſe probabilities of a more perfect nature, among the Greeks, might be allowed to have ſome concluſive weight; and then I ſhould have but a few words to add.

[k] Thucyd. L. I. c. 6. Euſtath ad Iliad. ϛ. p. 1324. l. 16.

[l] Cyrilli Hieroſ. Catech. Myſtag. II. c. 2, 3, 4. p. 284. ed. Thom. Miles, Oxon. 1703. fol. 305. Vice Comitis Obſerv. de Antiq. Baptiſmi rit. L. IV. c. 10. p. 286—89. Binghami Orig. Eccleſ. T. IV. L. XI. c. 11. Godeau Hiſt. de l'Egliſe, T. I. L. III. p. 623.

Charmoleos, a Megarian youth, a ſingle kiſs of whom was valued at two talents [m], was, no doubt, beautiful enough to ſerve for a model of *Apollo*: Him, *Alcibiades*, *Charmides*, and *Adimanthus* [n], the artiſts could ſee and ſtudy to their wiſh for ſeveral hours every day: and can you imagine thoſe trifling opportunities propoſed to the Pariſian artiſts, equivalents for the loſs of advantages like theſe? But granting that, pray, what is there to be ſeen more in a ſwimmer than in any other perſon? The extremities of the body you may ſee every where. As for that author [o], who pretends to find in France beauties ſuperior to thoſe of *Alcibiades*, I cannot help doubting his ability to maintain what he aſſerts.

What has been ſaid hitherto might alſo

[m] Lucian. Dial. Mort. X. §. 3.

[n] Idem. Navig. E. 2. p. 248.

[o] De la Chambre Diſcours; où il eſt prouvé que les François ſont les plus capables de tous les peuples de la perfection de l'eloquence, p. 15.

an-

anſwer the objection drawn from the judgment of our academies, concerning thoſe parts of the body which ought to be drawn rather more angular than we find them in the antiques. The Greeks, and their artiſts, were happy in the enjoyment of figures endowed with youthful harmony; for, we have no reaſon to doubt their exactneſs in copying nature, if we only conſider the angular ſmartneſs with which they drew the wriſt-bones. *Agaſias*'s celebrated *Gladiator*, in the *Borgheſe*, has none of the modern angles, nor the bony prominences authoriſed by our artiſts: all his angular parts are thoſe we meet with in the other Greek ſtatues. And this ſtatue, which was perhaps one of thoſe that were erected, in the very places where the games were held, to the memory of the ſeveral victors, may be ſuppoſed an exact copy of nature. The artiſt was bound to repreſent any victor in the very attitude, and inſtantaneous motion, in which he overcame

his

his antagonist, and the *Amphictyones* were the judges of his performance[p].

Many authors having written on this, and the following point of the treatise, I have contented myself with giving a few remarks of my own. Superficial arguments, in matters of this kind, can neither suit the deeper views of our times, nor lead to general conclusions. Nevertheless we do not want authors whose premature decisions often get the better of their judgment, and that not in matters concerning the art alone. Pray, what decisions of an author may be depended upon, who, when designing to write on the arts in general, shews himself so ignorant of their very elements, as to ascribe to *Thucydides*, whose concise and energetick style was not without difficulties, even for *Tully*[q], the character of simplicity?[r] Another of

[p] Lucian. pro Imagin. p. 490. Edit. Reitz. T. II.

[q] Cic. Brut. c. 7. & 83.

[r] Considerations sur les Revolutions des Arts. Paris, 1755. p. 33.

that

that tribe, ſeems as little acquainted with *Diodorus Siculus*, when he deſcribes him as hunting after elegance[s]. Nor want we blockheads enough who admire, in the ancient performances, ſuch trifles as are below any reaſonable man's attention. "The "rope, ſays a travelling ſcribler, which ties "together Dirce and the ox, is to connoiſ-"ſeurs the moſt beautiful object of the "whole groupe of the Toro Farneſe[t]."

Ah miſer ægrota putruit cui mente ſalillum!

I am no ſtranger to thoſe merits of the modern artiſts which you oppoſe to the ancients: but at the ſame time I know, that the imitation of theſe alone has elevated the others to that pitch of merit; and it would be eaſy to prove that, whenever they for-

[s] Pagi Diſcours ſur l'Hiſtoire Grecque, p. 45.

[t] Nouveau Voyage d'Hollande, de l'Allem. de Suiſſe & d'Italie, par M. de Blainville.

ſook

ſook the ancients, they fell into the faults of thoſe, whom alone I intended to blame.

Nature undoubtedly miſled Bernini: a *Carita* of his, on the monument of Pope Urban the VIIIth, is ſaid to be corpulent, and another on that of Alexander the VIIth, even ugly[a]. Certain it is, that no uſe could be made of the Equeſtrian ſtatue of Lewis XIV. on which he had beſtowed fifteen years, and the King immenſe ſums. He was repreſented as aſcending, on horſeback, the mount of honour: but the action both of the rider and of the horſe was exaggerated, and too violent; which was the cauſe of baptizing it a Curtius plunging into the gulph, and its having been placed only in the Thuilleries: from which we may infer, that the moſt anxious imitation of nature is as little ſufficient for attaining beauty, as the ſtudy of anatomy alone for attaining the juſteſt proportions: theſe Laireſſe, by his own ac-

[a] Richardſon's Account, &c. 294, 295.

count,

count, took from the ſkeletons of Bidloo; but, though a profeſſor in his art, committed many faults, which the good Roman ſchool, eſpecially Raphael, cannot be charged with. However, it is not meant that there is no heavineſs in his Venus; nor does it clear him from the faults imputed to him in the Maſſacre of the Innocents, engraved by Marc. Antonio, as has been attempted in a very rare treatiſe on painting [w]; for there the female figures labour under an exuberance of breaſts; whereas the murderers look ghaſtly with leanneſs: a contraſt not to be admired: the ſun itſelf has ſpots.

Let Raphael be imitated in his beſt manner, and when in his prime; thoſe works want no apology: it was to no purpoſe to produce Parrhaſius and Zeuxis in order to excuſe Him, and the Dutch proportions! 'Tis true, the paſſage of Pliny [x], which you

[w] Chambray Idée de la Peint. p. 46. au Mans, 1662. 4to.

[x] Plin. Hiſt. Nat. L. XXXV. c. 10.

quote

quote concerning Parrhaſius, meets commonly with the ſame interpretation, viz. *that, ſhunning corpulency he fell into leanneſs*[y]. But ſuppoſing Pliny to have underſtood what he wrote, we muſt clear him of contradicting himſelf. A little before he allowed to Parrhaſius a ſuperiority in the contour, or in his own words, *in the outlines*; and in the paſſage before us, *Parrhaſius, compared with himſelf, ſeems, in* POINT OF THE MIDDLE PARTS, *to fall ſhort of himſelf.* The queſtion is, what he means by middle parts? Perhaps the parts bordering on the outlines: but is not the deſigner obliged to know every poſſible attitude of the frame, every change of its contour? If ſo, it is ridiculous to give this explication to our paſſage: for the middle parts of a full face are the outlines of its profile, and ſo on. Conſequently, there is no ſuch thing

[y] (Durand) Extrait de l'Hiſtoire de la Peint. de Pline. p. 56.

as

as middle parts to be met with by a deſigner: the idea of a painter, well-ſkilled in the contour of the outlines, but ignorant of their contents, is an abſurd one. Parrhaſius perhaps either wanted ſkill in the Chiaroſcuro, or Keeping in the diſpoſition of his limbs, and this ſeems the only explication, which the words of Pliny can reaſonably admit of. Unleſs we chooſe to make him another La Fage, who, though a celebrated deſigner, never failed ſpoiling his contours with his colours. Or, perhaps, to indulge another conjecture, Parrhaſius ſmoothed the outlines of his contour, where it bordered on the grounds, in order to avoid being rough; a fault committed, as it ſeems, by his contemporaries, and by the artiſts who flouriſhed in the beginning of the ſixteenth century, who circumſcribed their figures, as it were with a knife; but thoſe ſmooth contours wanted the ſupport of keeping, and of maſſes gradually riſing or ſinking, in order to become round, and to ſtrike the eye: by fail-

failing in which, his figures got an air of flatneſs; and thus Parrhaſius fell ſhort of himſelf, without being either too corpulent or too lean.

We cannot conclude, from the Homeric ſhape which Zeuxis gave his female figures, that he raiſed them, like Rubens, into fleſh-hills. There is ſome reaſon to believe, from the education of the Spartan ladies, that they had ſomething of a maſculine vigour, though they were the chief beauties of Greece; and ſuch a one is the Helena of Theocritus.

All this makes me doubt of finding among the ancients any companion for Jacob Jordans, though he is ſo zealouſly defended in your letter. Nor am I afraid of maintaining what I have ſaid concerning him. Mr. d'Argenville is indeed a very induſtrious collector of criticiſms upon the artiſts; but as his deſign is not very extenſive, ſo his deciſions are often too general, to afford us characteriſtical ideas of his heroes.

A good

A good eye muſt be allowed to be a better judge, in matters of this kind, than all the ambiguous deciſions of authors: and to fix the character of Jordans, I might content myſelf with appealing to his Diogenes, and the Purification, in the royal cabinet at Dreſden. But, for the reader's ſake, let me inquire into the meaning of what you call *Truth* in painting. For if truth, in the general ſenſe, can by no means be excluded from any branch of the arts, we have, in the deciſion of Mr. d'Argenville, a riddle to unfold, which, if it has any meaning at all, muſt have the following:

Rubens, enabled by the inexhauſtible fertility of his genius, to pour forth fictions like Homer himſelf, diſplays his riches even to prodigality: like him he loved the marvellous, as well in thought and grandeur of conception, as in compoſition, and chiar'-oſcuro. His figures are compoſed in a manner unknown before him, and his lights, jointly darting upon one great maſs, diffuſe

over all his works a bold harmony, and amazing ſpirit. Jordans, a genius of a lower claſs, cannot, in the ideal part of painting, by any means be compared with his great maſter. He had no wings to ſoar above nature; for which reaſon he humbly followed, and painted her as he found her: and if this be *truth*, he, no doubt, had a larger ſhare of it than Rubens.

If the modern artiſts, with regard to forms and beauty, are not to be directed by antiquity, there is no authority left to influence them. Some, in painting Venus, would give her a Frenchified air[a]; another would preſent her with an Aquiline noſe, the Medicean Venus, as they would ſay, having ſuch a one[b]: her hands would be provided with ſpindles inſtead of fingers;

[a] Obſervat. ſur les Arts & ſur quelques morceaux de Peint. & de Sculpt. expoſés au Louvre, 1748. p. 65.

[b] Nouvelle Diviſion de la Terre par les differentes Eſpeces d'Hommes, &c. dans le Journ. des Sçav. 1704. Avr. 152.

and

and ſhe would ogle us with Chineſe eyes, like the beauties of a new Italian ſchool. Every artiſt, in ſhort, would, by his performance, betray his country: but, as Democritus ſays [b], if the artiſts ought to pray the gods to let them meet with none but auſpicious images, thoſe of the ancients will beſt ſuit their wiſhes.

Let us, however, make ſome exception in favour of Fiamingo's children. For, luſtineſs and full health being the common burden of the praiſes of children, whoſe infant forms are not ſtrictly ſuſceptible of that beauty, which belongs to the ſteadineſs of riper years; the imitation of his children has reaſonably become a faſhion among our artiſts. But neither this, nor the indulgence of the academy at Vienna, can be, or indeed was meant to be deciſive, in favour of the modern children; it only leads us to make a diſtinction. The ancients

[b] Plutarch. Vit. Æmil. p. 147. ed. Bryani. T. II.

went beyond nature, even in their children: the moderns only follow her; and, provided their infant forms, exuberant as they are, do not influence their ideas of youthful and riper bodies, they may be allowed to be in the right, though, at the ſame time, the ancients were not in the wrong.

Our artiſts are, likewiſe, at full liberty to dreſs the hair of their figures as they pleaſe: but, being ſo fond of nature, they muſt needs know, that it is nature which ſhades, with pendant locks, the forehead and temples of all thoſe, whoſe life is not ſpent between the comb and the looking-glaſs: and finding this manner carefully obſerved in moſt ſtatues of the ancients, they may take it as a proof of their attachment to ſimplicity and truth; a proof of the more weight, as they did not want people, buſier in adorning their bodies than their minds, and as nice in adjuſting their hair, as the moſt elegant of our European courtiers. But it was commonly looked upon as a mark of

an

an ingenuous and noble extraction, to dreſs the hair in the manner of the ſtatues [c].

The imitation of the ancient contour has indeed never been rejected, not even by thoſe whoſe chief want was that of correctneſs: but we differ about imitating that "noble ſimplicity and ſedate grandeur" in their works. An expreſſion which hath ſeldom met with general approbation, and never pronounced without hazard of being miſunderſtood.

In the Hercules of Bandinelli, the idea of it was deemed a fault [d]: an uſurpation on Raphael's Maſſacre of the Innocents [e].

The idea of "nature at reſt," I own, might, perhaps, produce figures like the young Spartans of Xenophon; nor would the bulk of mankind be better pleaſed with performances in the taſte of my treatiſe, (ſuppoſing even all its precepts authoriſed

[c] Lucian, Navig. ſ. Votum. c. 2. p. 249.
[d] Borghini Ripoſo, L. II. p. 129.
[e] Chambray Idée de la Peint. p. 47.

by the judges of the art) than with a ſpeech made before the Areopagites. But it is not on the bulk of mankind that we ought to confer the legiſlative power in the art. And though works of an extenſive compoſition ought certainly to have the ſupport of a vigour and ſpirit proportioned to their extent, yet there are limits which muſt not be overleapt: uſe not ſo much ſpirit as to repreſent the everlaſting Father like the cruel God of war, or an ecſtaſied ſaint like a prieſteſs of Bacchus.

Indeed, in the eyes of one unacquainted with this characteriſtick of the ſublime, a Madonna of Treviſani will ſeem preferable to that of Raphael in the royal cabinet at Dreſden. I know that even artiſts were of opinion, that its being placed ſo near one of the former, was not a little diſadvantageous to it. Hence it ſeemed not ſuperfluous to enquire into the true grandeur of that ineſtimable picture, as it is the only production

duction of this Apollo of painters, that Germany is poſſeſſed of.

No compariſon, indeed, is to be made of its compoſition with that of the tranſfiguration; which, however, I think fully compenſated by its being genuine: whereas Julio Romano might perhaps claim one half of the other as his own. The difference of the hands is viſible: but in the Madonna, the ſpirit of that epoch, in which Raphael performed his Athenian ſchool, ſhines with ſo full a luſtre, as to make even the authority of Vaſari ſuperfluous.

'Tis no eaſy matter to convince a critick, conceited enough to blame the Jeſus of the Madonna, that he is miſtaken. Pythagoras, ſays an antient philoſopher[f], and Anaxagoras look at the ſun with different eyes: the former ſees a God, the latter a ſtone. We want but experience to diſcover truth and beauty in the faces of Raphael, with-

[f] Maxim. Tyr. Diſſ. 25. p. 303. Edit. Markl.

out enquiring into their dignity: beauty pleaſes, but ſerious graces charm [g]. Such are the beauties of the ancients, which gave that ſerious air to Antinous, which we generally aſcribe to his ſhading locks. Sudden raptures, or the enticement of a glance, are often momentary; let an attentive eye dwell upon thoſe confuſed beauties which the tranſient look conveys, and the paint will vaniſh. True charms owe their durability to reflection, and hidden graces allure our enquiries: reluctant and unſatisfied we leave a coy beauty, in continual admiration of ſome new-fancied charm: and ſuch are the beauties of Raphael and the ancients; not agreeably trifling ones, but regular and full of real graces [h]. By that Cleopatra became the beauty of all enſuing ages: nobody [i] was aſtoniſhed at her face, but her air engaged every eye, and ſubdued

[g] Vide Spectator, N. 418.
[h] Philoſtrat. Icon. Anton. p. 91.
[i] Plutarch. Ant

the melted heart. A French Venus at her toilet is much like Seneca's wit: which, if put to the teſt, diſappears [k].

The compariſon of Raphael and ſome of the moſt celebrated Dutch, and new Italian painters, concerns only the management, (*Trattamento*). The endeavours of the former of theſe, to hide the laborious induſtry that appears in all their works, gives an additional ſanction to my judgment; for, hiding is labour. The moſt difficult part in performances of the arts, is to ſpread an air of eaſineſs, the "UT SIBI QUIVIS" over them [l]; of which, among the ancients, the pictures of Nicomachus were entirely deſtitute [m].

All this, however, is not meant to derogate from Vanderwerf's ſuperior merit: his works give a luſtre even to the cabinets of kings. He diffuſed over them an inconceiv-

[k] Obſervat. ſur les Arts, &c. p. 65.
[l] Quintil. L. IX. c. 14.
[m] Plutarch. Timoleon. P. 142.

able

able poliſh; every trace of his pencil, one would think, is molten; and, in the colliquation of his tints, there reigns but one predominant colour. He might be ſaid to have enamelled rather than painted.

His works indeed pleaſe. But does the character of painting conſiſt in pleaſing alone? Denner's bald pates pleaſe likewiſe. But what, do you imagine, would the wiſe ancients think of them? Plutarch, from the mouth of ſome Ariſtides or Zeuxis, would tell him, that beauty never dwells in wrinkles [a].

'Tis ſaid, the Emperor Charles VI. when he firſt ſaw one of Denner's pictures, was loud in its praiſe, and in admiration of his induſtry. The painter was immediately deſired to make a fellow to the firſt, and was magnificently rewarded: but the Emperor,

[a] Plutarch. Adul. & Amici diſcrim. p. 53. D.

com-

comparing each of them with ſome pieces of Rembrant and Vandyke, declared, "that having now ſatisfied his curioſity, he would on no account have any more from this artiſt." An Engliſh nobleman was of the ſame opinion: for being ſhewn a picture of Denner's, "You are in the wrong, ſaid he, if you believe that our nation eſteems performances, which owe their merits to induſtry rather than to genius."

I am far from applying theſe remarks to Vanderwerf; the difference between him and Denner is too great: I only joined them in order to prove, that a picture which only pleaſes can no more pretend to univerſal approbation than a poem. No; their charms muſt be durable; but here we meet with cauſes of diſguſt in the very parts, where the painter endeavoured to pleaſe us.

Thoſe parts of nature that are beyond obſervation, were the chief objects of theſe

painters: they were particularly cautious of changing the ſituation even of the minuteſt hair, in order to ſurprize the moſt ſharp-ſighted eye with all the microcoſm of nature. They may be compared to thoſe diſciples of Anaxagoras, who placed all human wiſdom in the palm of the hand—but mark, as ſoon as they attempt to ſtretch their art beyond theſe limits, to draw larger proportions, or the nudities, the painter appears

Infelix operis ſummâ, quia ponere totum
neſcit.

Hor.

Deſign is as certainly the painter's firſt, ſecond, and third requiſite, as action is that of the orator.

I readily allow the ſolidity of your remarks, concerning the "reliefs" of the ancients. In my treatiſe I myſelf charged them with a want of ſufficient ſkill in perſpective;

ſpective; and hence the faults in their reliefs.

The fourth point chiefly concerns *Allegory*.

In painting we commonly call fiction allegory: for, though imitation ariſes from the very principles of painting as well as of poetry, it conſtitutes, by itſelf, neither of them °. A picture, without allegory, is but a vulgar image, and reſembles Davenant's Gondibert, an epopée without fiction.

Colouring and deſign are to painting what metre and truth, or the fable, are to poetry; a body without ſoul. Poetry, ſays Ariſtotle, was firſt inſpired with its ſoul, with fiction, by Homer; and with that the painter muſt animate his work. Deſign and colouring are the fruits of attention and practice: perſpective and compoſition, in the ſtricteſt ſenſe, are eſtabliſhed or fixed rules; they are of courſe but mechanical;

° Ariſtot. Rhet. L. I. c. 11. p. 61. Edit. Lond. 1619. 4to. Plato Phæd. p. 46. I. 44.

and

and, if I may be allowed the expreſſion, only mechanical ſouls are wanting to underſtand and to admire them.

Pleaſures in general, ſave only thoſe which rob the bulk of mankind of their invaluable treaſure, time, become durable, and are free from tedioufneſs and diſguſt, in proportion as they engage our intellectual faculties. Mere ſenſual ſentiments ſoon languiſh; they do not influence our reaſon: ſuch is the delight we take in the common landſcape, flower, and fruit paintings: the artiſt, in performing them, thinks but very little; and the connoiſſeur, in conſidering them, thinks no more.

A mere hiſtory-piece differs from a landſcape only in the object: in the former you draw facts and perſons, in the latter, ſky, land, ſeas, &c. both, of courſe, being founded on the ſame principle, imitation, are eſſentially but of one kind.

If it be not a contradiction to ſtretch the limits of painting, as far as thoſe of poetry, and

and conſequently, to allow the painter the ſame ability of elevating himſelf to the pitch of the poet as the muſician enjoys; it is clear that hiſtory, though the ſublimeſt branch of painting, cannot raiſe itſelf to the heighths of tragick or epick poetry, by imitation alone.

Homer, as Cicero tells us[p], has tranſformed man into God: which is to ſay, he not only exceeded truth, but, to raiſe his fiction, preferred even the impoſſible, if probable, to the barely poſſible[q]. In this Ariſtotle fixes the very eſſence of poetry, and tells us that the pictures of Zeuxis had that characteriſtick. The poſſibility and truth, which Longinus requires of the painter, as oppoſites to abſurdity in poetry, are not contradictory to this rule.

This heighth the hiſtory-painter cannot reach, only by a contour above common nature, or a noble expreſſion of the paſſions:

[p] Cicero Tuſc. L. I. c. 28.
[q] Ariſtot. Poet. c. 28.

for

for theſe are requiſite in a good portrait-painter, who is able to execute them without diminiſhing the likeneſs of his model. They are but imitation, only prudently managed. The heads of Vandyke are charged with too exact an obſervation of nature; an exactneſs that would be faulty in a hiſtory-piece.

Truth, lovely as it is in itſelf, charms more, penetrates deeper, when inveſted with fiction: fable, in its ſtricteſt ſenſe, is the delight of childhood; allegory that of riper years. And the old opinion, that poetry was of earlier date than proſe, as unanimouſly atteſted by the annals of different people, makes it evident, that even in the moſt barbarous times, truth was preferred, when appearing in this dreſs.

Our underſtanding, moreover, labours under the fault of beſtowing its attention chiefly on things, whoſe beauties are not to be perceived at firſt ſight, and of inadvertently ſlighting others, becauſe clear as day: images

of

of this kind, like a ſhip on the waves, leave but momentary traces in our memory. Hence the ideas of our childhood are the moſt permanent, becauſe every common occurrence then ſeems extraordinary. Thus, if nature herſelf inſtructs us, that ſhe is not to be moved by common things, let art, as the Orator, ad Herennium, adviſes us, follow her dictates.

Every idea increaſes in ſtrength, if accompanied by another or more ideas, as in compariſons; and the more ſtill as they differ in kind: for ideas, too analogous to each other, do not ſtrike: as for inſtance, a white ſkin compared to ſnow. Hence the power of diſcovering a ſimilarity, in the moſt different things, is what we commonly call wit; Ariſtotle, "unexpected ideas: and theſe he requires in an orator[r]. The more you are ſurprized by a picture, the more you are affected; and both thoſe ef-

[r] Ariſtot. Rhet. III. c. 2. §. 4.

fects are to be obtained by allegory, like to fruit hid beneath leaves and branches, which when found ſurprizes the more agreeably, the leſs it was thought of. The ſmalleſt compoſition is ſuſceptible of the ſublimeſt powers of art: all depends upon the idea.

Neceſſity firſt taught the artiſts to uſe allegory. No doubt, they began with the repreſentation of ſingle objects of one claſs: but as they improved, they attempted to expreſs what was common to many particulars; *i. e.* general ideas. All the qualities of ſingle objects afford ſuch ideas: but to become general, and at the ſame time ſenſible, they cannot preſerve the particular ſhape of ſuch or ſuch an object, but muſt be ſubmitted to another ſhape, eſſential to that object, but a general one.

The Egyptians were the firſt, who went in ſearch of images of that kind. Such were their hieroglyphicks. All the deities of antiquity, eſpecially thoſe of Greece, nay, their very names, were originally Egyp-

tian [s]. Their perſonal theology was quite allegorical; and ſo is ours. But the ſymbols of theſe inventors, partly preſerved by the Greeks, were often ſo myſteriouſly arbitrary, as to make it altogether impoſſible to find out their meaning, even by the help of thoſe authors that are ſtill extant; and ſuch a diſcovery was looked upon as a nefarious profanation [t]. Thus ſacredly myſterious was the pomegranate [u] in the hand of the Samian Juno: and to divulge the Eleuſinian rites, was thought worſe than the robbery of a temple [w].

The relation of the ſign to the thing ſignified, was in ſome meaſure founded on the known or pretended qualities of the latter. The Egyptian Horſemarten was of that kind; an image of the ſun, becauſe his ſpecies was

[s] Herodot. L. II. c. 50.

[t] Herodot. L. II. c. 3. c. 47. Conf. L. II. c. 61. Pauſan. L. II. p. 71. l. 45. p. 114. l. 57. L. V. p. 317. l. 6.

[u] Pauſan. L. II. c. 17. p. 149. l. 24.

[w] Arrian. Epict. L. III. c. 21. p. 439. Edit. Upton.

ſaid to have no female, and to live ſix months under and ſix above ground [x]. In like manner the cat, being ſuppoſed to bring forth a number of kittens equal to that of the days in a month, became the ſymbol of Iſis, or the moon [y],

The Greeks, on the contrary, endowed with more wit, and undoubtedly with more ſenſibility, made uſe of no ſigns but ſuch as had a true relation to the thing ſignified, or were moſt agreeable to the ſenſes: all their deities they inveſted with human forms [z]. Wings, among the Egyptians, were the ſymbol of eager and effectual ſervices; a ſymbol conformable to their nature, and continued by the Greeks: and if the Attick *Victoria* had none, it was meant to ſignify, that ſhe had choſen Athens for her

[x] Plutarch. de Iſid. & Oſir. p. 355. Clem. Alex. Strom. L. V. p. 657, 58. Edit. Potteri. Ælian. Hiſt. Anim. L. 10. c. 15.

[y] Plut. L. C. p. 376. Androvand. de Quadr. digit. Vivipar. L. III. p. 574.

[z] Strabo, L. XVI. p. 760. al. 1104.

abode.

abode [a]. A gooſe, among the Egyptians, was the ſymbol of a cautious leader; in conſequence of which the prows of their ſhips were formed like geeſe [b]. This the Greeks preſerved alſo, and the ancient *Roſtrum* reſembled the neck of a gooſe [c].

Of all the figures, whoſe relation to their intended meaning is ſomewhat obſcure, the Sphinx perhaps alone was continued by the Greeks. Placed in the front of a temple, it was, among the Greeks, almoſt as inſtructive, as it was ſignificant among the Egyptians [d]. The Greek Sphinx was winged [e], its head bare, without that ſtole which it wears on ſome Attick coins [f].

[a] Pauſan, L. III. p. 245. l. 21.

[b] Kircher Oedip. Æg. T. III. p. 64. Lucian. Nav. 3 Vol. c. 1. Bayf. de re Nav. p. 130. edit. Baſ. 1537. 4.

[c] Schaffer de re Nav. L. III. c. 3. p. 196. Paſſerii Luc. T. II. tab. 93.

[d] Lactant. adv. 253. L. VII. Thebaid.

[e] Beger. Theſ. Palat. p. 234. Numiſm. Muſell. Reg. et Pop. T. 8.

[f] Haym. Teſoro Britt. T. I. p. 168.

It was in general a characteriſtic of the Greeks, to mark their productions with a certain chearfulneſs: the muſes love not hideous phantoms: and Homer himſelf, when by the mouth of ſome god he cites an Egyptian allegory, always cautiouſly begins with "WE ARE TOLD." Nay, the elder Pampho[g], though he exceeds the Egyptian oddities, by his deſcription of Jupiter wrapt up in horſe-dung, approaches nevertheleſs the ſublime idea of the Engliſh poet:

As full, as perfect, in a hair as heart;
As full, as perfect, in vile man that mourns,
As the rapt ſeraph, that adores and burns.

Pope.

It will be no eaſy matter to find, among the old Greek coins, an image like that of a ſnake encircling an egg[h], on a Syrian coin of the third century. None of their monu-

[g] Ap. Philoſtr. Heroic. p. 693.
[h] Vaillant Num. Colon. Rom. T. II. p. 136. Conf. Bianchini Iſtor. Univ. p. 74.

ments

ments are marked with any thing ghaſtly: of theſe they were, if poſſible, ſtill more cautious than of ill-omen'd words. The image of death is not to be ſeen, perhaps, but on one gem[i], and that in the ſhape commonly exhibited at their feaſts[k]; *viz.* dancing to a flute, with intent to make them enjoy the preſent pleaſures of life, by reminding them of its ſhortneſs. On another gem[l], with a Roman inſcription, there is a ſkeleton, with two butterflies as images of the ſoul, one of which is caught by a bird; a pretended ſymbol of the metempſychoſis: but the performance is of latter times.

It has been likewiſe obſerved, that[m] among thoſe myriads of altars, ſacred even to the moſt whimſical deities, there never was one ſet apart to death; ſave only on the ſolitary

[i] Muſ. Flor. T. I. Tab. 91. p. 175.

[k] Petron. Sat. c. 34.

[l] Spon. Miſcell. Sect. I. Tab. 5.

[m] Kircher Oedip. T. III. p. 555. Cuper de Elephant. Exercit. c. 3. p. 32.

coaſts, which were deemed the borders of the world [n].

The Romans, in their beſt times, thought like the Greeks; and always, in adopting the iconology of a foreign nation, traced the footſteps of theſe their maſters. An elephant, one of the latter myſterious ſymbols of the Egyptians [o] (for there is on the moſt ancient monuments neither elephant [p] nor hart, oſtrich nor cock, to be found), was the image of different things [q], and perhaps of eternity, as on ſome Roman [r] coins, becauſe of his longevity. But on a coin of the emperor Antoninus, this animal, with the inſcription, MUNIFICENTIA, cannot poſſibly hint at any other thing but the grand games, the magnificence of which was augmented by thoſe animals.

[n] In Extremis Gadibus. v. Euſtath. ad Il. A. p. 744. l. 4. ad. Rom. Id. ad Dionyſ. Περιηγ. ad v. 453. p. 84. Ed. Oxon. 1712.

[o] Kircher Oed. Aeg. T. III. p. 555.

[p] Horapoll. Hierogl. L. II. c. 84.

[q] Cuper. l. c. Spanh. Diſſ. T. I. p. 169.

[r] Agoſt. Dialog. II. p. 68.

But

But it is no more my deſign to attempt an inquiry into the origin of every allegorical ſymbol among the Greeks and Romans, than to write a ſyſtem of allegory. All I propoſe is, to defend what I have advanced concerning it, and at the ſame time to direct the artiſt to the images of thoſe ancients, in preference to the iconologies and ill-judged ſymbols of ſome moderns.

We may, from a little ſpecimen, form a judgment of the turn of mind of thoſe ancients, and of the poſſibility of ſubjecting abſtracted ideas to the ſenſes. The ſymbols of many a gem, coin, and monument, enjoy their fixed and univerſally received interpretation; but ſome of the moſt memorable, not yet brought to a proper ſtandard, deſerve a nearer determination.

Perhaps the allegory of the ancients might be divided, like painting and poetry in general, into two claſſes, *viz.* the *ſublime*, and the *more vulgar*. Symbols of the one might be thoſe by which ſome mythological

or philoſophical alluſion, or even ſome unknown or myſterious rite, is expreſſed.

Such as are more commonly underſtood, *viz.* perſonified virtues, vices, *&c.* might be referred to the other.

The images of the former give to performances of the art the true epick grandeur: one ſingle figure is ſufficient to give it: the more it contains, the ſublimer it is: the more it engages our attention, the deeper it penetrates, and we of courſe feel it the more.

The ancients, in order to repreſent a child dying in his bloom, painted him carried off by Aurora[a]: a ſtriking image! taken, perhaps, from the cuſtom of burying youths at day-break. The ideas of the bulk of our artiſts, in this reſpect, are too trivial to be mentioned here.

The animation of the body, one of the moſt abſtracted ideas, was repreſented by

[a] Homer. ΘΔ. E. v. 121. Conf. Heraclid. Pontic. de Allegoria Homeri. p. 492. Meurſ. de funere. c. 7.

the

the loveliest, most poetical images. An artist, who should imagine he could express this idea by the Mosaick creation, would be mistaken; for his image would be merely historical, and nothing but the creation of Adam: a history altogether too sacred for being either admitted as the allegory of a mere philosophical idea, or into every place: neither does it seem poetical enough for the flights of the art. This idea appears on coins and gems[t], as described by the most ancient poets and philosophers: Prometheus forming a man of that clay, of which large petrified heaps were found in Phocis in the time of Pausanias[u]; and Minerva holding a butterfly, as an image of the soul, over his head. The snake encircling a tree behind Minerva, on the above coin of Antoninus Pius, is a supposed symbol of his prudence and sagacity.

[t] Venuti Num. max. moduli. T. 25. Rom. 1739. fol. Bellori Admir. fol. 30.

[u] Pausan. L. X. p. 806. l. 16.

It

It cannot be denied that the meaning of many an ancient allegory is merely conjectural, and therefore not to be applied on every occaſion. A child catching a butterfly on an altar was pretended to ſignify *Amicitia ad aras*, or, "which is not to exceed the borders of juſtice[w]." On another gem, Love, endeavouring to pull off the branch of an old tree, where a nightingale is perching, is ſaid to allegorize love of wiſdom[x]. *Eros*, *Himeros*, and *Pathos*, the ſymbols of Love, Appetite, and Deſire, are repreſented, they ſay[y], on a gem, encompaſſing the ſacred fire on an altar; Love behind the fire, his head only over-reaching the flames; Appetite and Deſire on both ſides of the altar; Appetite with one hand only in the fire, with the other holding a garland; Deſire with both his hands in the flames. A *Victoria* crowning an anchor, on a coin of king Seleucus, was formerly re-

[w] Licet. Gem. Anul. c. 48.
[x] Beger. Theo. Brand. T. 1. p. 182.
[y] Ibid. p. 281.

garded

garded as an image of peace and ſecurity procured by victory, till by the help of hiſtory we have been enabled to give it its true interpretation. Seleucus is ſaid to have been born with a mark reſembling an anchor [z], which not only he himſelf, but all his deſcendants, the Seleucidæ, have preſerved on their coins [a].

There is another Victoria with butterfly's wings [b], faſtened on a trophy. This, they ſay, is the ſymbol of a hero, who, like Epaminondas, died in the very act of conquering. At Athens ſuch a ſtatue [c], and an altar to an unwinged Victoria, was the ſymbol of their perpetual ſucceſs in battle: ours may admit of the ſame explication as Mars in chains at Sparta [d]. Nor was ſhe, as I preſume, provided at random with wings uſually given to Pſyche, her own being

[z] Juſtin. L. XV. c. 4. p. 412. edit. Gronov.
[a] Spanh. Diſſ. T. I. p. 407.
[b] Ap. D. C. de Moezinsky.
[c] Pauſ. L. V. p. 447. l. 22.
[d] Ibid. L. 1. p. 52. l. 4.

thoſe

thoſe of an eagle: they perhaps ſignify the ſoul of the deceaſed: however, all theſe conjectures might be tolerable, if a Victoria faſtened on trophies of conquered enemies could reaſonably correſpond with their being vanquiſhed.

Indeed the ſublimer allegory of the ancients has not been tranſmitted to us, without the loſs of its moſt valuable treaſures: it is poor, when compared with the ſecond kind, which is often provided with ſeveral ſymbols for one idea. Two different ones, ſignifying the happineſs of the times, are expreſſed on coins of the emperor Commodus: the one a lady*, ſitting with an apple or ball in her right, and a dial in her left hand, beneath a leafy tree; three children are before her, two in a vaſe or flower-pot, the uſual ſymbol of fertility: the other repreſents four children, who, as is clear by the things they bear, are the ſeaſons. Both have the ſubſcription FELICITAS TEMPORVM.

* Pauſan. L. III. p. 245. l. 20. Morel Specim. Rei. N. XII.

But

But theſe, and all the ſymbols that want inſcriptions, are of a lower rank; and ſome of them might as well be taken for ſigns of different ideas. Hope[f] and Fertility[g], for inſtance, might be Ceres, Nobility[h], Minerva. Patience[i], on a coin of Aurelian, wants her true characteriſtick, as does Erato; and the Parcæ[k] are only by their garments diſtinguiſhed from the Graces. On the contrary, ideas which are often confounded in morality, as Juſtice and Equity, are extremely well diſtinguiſhed by the ancients. The former is repreſented, as drawn by *Gellius*[l], with a ſtern look, a diadem, and dreſſed hair[m]; the latter with a mild countenance, and waving ringlets; ears of corn ariſing from her balance, as ſymbols of the advan-

[f] Spanhem. Diſſ. T. I. p. 154.
[g] Spanhem. Obſ. ad Juliani Imp. Orat. I. p. 282.
[h] Montfaucon Ant. expl. T. III.
[i] Morell. Specim. Rei Num. T. VIII. p. 92.
[k] Artemidor. Oneirocr. L. II. c. 49.
[l] Noct. Attic. L. XIV. c. 4.
[m] Agoſt. Dialog. II. p. 45. Rom. 1650. fol.

tages

tages of equity; and ſometimes ſhe holds in her other hand [n] a cornu-copia.

Peace, on a coin of the emperor Titus, is to be ranked among thoſe of a more energetick expreſſion. The goddeſs of Peace leans on a pillar with her left arm, in the hand of which ſhe holds the branch of an olive-tree, whilſt the other waves the caduceus over the thigh of a victim on a little altar, which hints at the bloodleſs ſacrifices of that goddeſs: the victims were ſlaughtered out of the temple, and nothing but the thighs were offered at the altar, which was not to be ſtained with blood.

Peace uſually appears with the olive-branch and the caduceus, as on another coin of this emperor [o]; or on a ſtool placed on a heap of arms, as on a coin of Druſus [p]. On ſome of Tiberius's and Veſpaſian's coins [q] Peace appears in the act of burning arms.

[n] Triſtan. Comm. hiſt. de l'Emp. T. I. p. 297.
[o] Numiſm. Muſell. Imp. R. tab. 38.
[p] Ibid. Tab. II.
[q] Ibid. Tab. XXIX. Eriſſo Dichiaraz. di Medagl. ant. P. II. p. 130.

On a coin of the Emperor Philip there is a noble image; a ſleeping Victory: which, with better reaſon, may be taken for the ſymbol of confidence in conqueſt, than for that in the ſecurity of the world; as the inſcription pretends. Of an analogous idea was the picture, by which the Athenian General Timotheus was ridiculed, for the blind luck with which he obtained his victories: he was repreſented aſleep, with Fortune catching Towns in her Net [r].

The Nile, with his ſixteen children, is of this ſame claſs [s]. The child that reaches the ears of corn, and the fruits, in his Cornu, is the ſymbol of the higheſt fertility; but thoſe that over-reach them are ſigns of miſcarrying ſeaſons. Pliny explains the whole [t]. Egypt is at the height of its fertility, when the Nile riſes ſixteen feet: but if it either falls ſhort of, or exceeds that

[r] Plutarch Syll. p. 50, 51.
[s] Conf. Philoſtrat. Imag. p. 737.
[t] Plin. Hiſt. N. L. XVIII. c. 47. Agoſt. Dial. III. p. 104.

meaſure, it equally blaſts the land with unfruitfulneſs. Roſſi, in his collection, neglected the children.

Satyrical pictures belong alſo to this claſs: the Aſs of Gabrias, for inſtance [u], which imagines itſelf worſhipped by the people, as they bow to the ſtatue of Iſis on its back. It is impoſſible to give a livelier image of the pride of the Vulgar-Great.

The ſublimer allegory might be ſupplied by the lower claſs, had it not met with the ſame fate. We are, for inſtance, not acquainted with the figure of Eloquence, or *Peitho*; or that of the Goddeſs of Comfort, *Parergon*, repreſented by Praxiteles, as Pauſanias tells us [w]. Oblivion had an altar among the Romans [x], and perhaps a figure: as may alſo be ſuppoſed of Chaſtity, whoſe

[u] Gabriæ Fab. p. 169. in Æſop. Fab. Venet. 1709. 8.

[w] Pauſan. L. I. c. 43. p. 105. L. 7.

[x] Plutarch. Sympoſ. L. IX. qu. 6.

altar

altar is to be found on coins[y]; and of Fear, to which Theſeus offered ſacrifices[z].

However, the remains of ancient allegory are not yet worn out: there are ſtill many ſecret ſtores: the poets, and other monuments of antiquity, afford numbers of beautiful images. Thoſe, who in our time, and that of our fathers, were buſy in improving allegory, and in facilitating the endeavours of the artiſts; thoſe, I ſay, ſhould reaſonably have had recourſe to ſo rich and pure a fountain. But there was an epoch to appear, in which a ſhocking croud of pedants ſhould, with downright madneſs, conſpire in an univerſal uproar againſt every the leaſt glimpſe of good taſte. Nature, in their eyes, was puerile, and ought to be faſhioned: blockheads, both young and old, vied in painting devices and emblems, for the benefit of artiſts, philoſophers, and divines; and woe to him who made a compliment, with-

[y] Vaillant Numiſm. Imp. T. II. p. 133.
[z] Plutarch. Vit. Theſ. p. 26.

out dreſſing it up in an emblem! Symbols void of ſenſe were illuſtrated with inſcriptions, giving an account of what they meant, and meant not: theſe are the treaſures which are dug for, even in our times, and which, being then in high faſhion, outſhone all antiquity had left.

The ancients, for inſtance, repreſented Munificence by a woman holding a Cornucopia in one hand, and the table of the Roman Congiarium in the other[a]: an image which looked too parſimonious for modern liberality; another therefore was contrived[b], with two horns; one of them inverted, the better to pour out its contents; an eagle, the meaning of which is too hard for me to gueſs at, was ſet upon her head; others painted her with a pot in each hand[c]. Eternity was, by the ancients, drawn either

[a] Agoſt. Dial. II. p. 66, 67. Numiſm. Muſell. Imp. Rom. Tab. 115.

[b] Ripa Iconol. n. 87.

[c] Theſaur. de Arguta Dict.

ſitting

ſitting on a Globe, or rather Sphere [d], with a Haſta in her hand; or ſtanding [e], with the Sphere in one hand, and the Haſta in the other; or with the Sphere in her hand, and no Haſta; or elſe covered with a floating Veil [f]. Theſe are the images of Eternity on the coins of the Empreſs Fauſtina: but there was not gravity enough in them for the modern artiſts. Eternity, ſo frightful to many, required a frightful image [g]; a form female down to the breaſt, with Globes in each hand; the reſt of the Body a circling ſtar-marked Snake turning into itſelf.

Providence very often has a Globe at her feet, and a Haſta in her left hand [h]. On a coin of the Emperor Pertinax [i], ſhe ſtretches out both her hands, towards a Globe falling

[d] Numiſm. Muſell. Imp. R. Tab. 107.
[e] Ibid. Tab. 106.
[f] Ibid. Tab. 105.
[g] Ripa Iconol. P. I. n. 53.
[h] Agoſt. Dial. II. p. 57. Numiſm. Muſell. l. c. Tab. 68.
[i] Agoſt. l. c.

from the clouds. A female figure, with two heads, ſeemed more expreſſive to the moderns [k].

Conſtancy, on ſome of Claudius's coins [l], is either ſitting or ſtanding, with a Helmet on her head, and a Haſta in her left hand; or without Helmet and Haſta, but always with a finger pointing to her face, as if cloſely debating ſome point. For diſtinction ſake the moderns joined a couple of pillars [m].

It is very probable, that Ripa was often at a loſs with his own figures. Chaſtity, in his Iconology, holds in one hand a Whip [n], (a ſtrange incitement to virtue) in the other a Sieve: The firſt inventor, perhaps, hinted at Tuccia the veſtal; which Ripa not remembring, indulges the moſt abſurd whims, not worth repeating.

[k] Ripa Ic. P. I. n. 135.
[l] Agoſt. Dial. II. p. 47.
[m] Ripa Iconol. P. I. n. 31.
[n] Ibid. P. I. n. 25.

By

By thus contraſting ancient and modern allegory, I mean not to diveſt our times of their right of ſettling new allegories: but from the different manners of thinking, I ſhall draw ſome rules, for thoſe that are to tread theſe paths.

The character of noble ſimplicity was the chief aim of the Greeks and Romans: of which Romeyn de Hooghe has given the very contraſt. His book, in general, may very fitly be compared to the elm in Virgil's hell:

Hanc ſedem ſomnia vulgo
Vana tenere ferunt, foliiſque ſub omnibus
hærent. Æn. VI.

The diſtinctneſs of the ancient allegory was owing to the individuation of its images. Their rule, (if we except only a few of thoſe above-mentioned), was to avoid every ambiguity; a rule ſlightly obſerved by the moderns: the Hart, for inſtance, ſymbolizing °

° Vide Picinelli Mund. Symb.

baptiſm, revenge, remorſe, and flattery; the Cedar, a preacher, worldly vanities, a ſcholar, and a woman dying in the pangs of child-birth.

That ſimplicity and diſtinctneſs were always accompanied by a certain decency. A hog ſignifying, among the Egyptians, a ſcrutator of myſteries [p], together with all the ſwine of Cæſar Ripa and ſome of the moderns, would have been thought, by the Greeks, too indecent a ſymbol of any thing whatever: ſave only where that animal made part of the arms of a place, as it appears to be on the Eleuſinian coins [q].

The laſt rule of the ancients was to beware of ſigns too near a-kin to the thing ſignified. Let the young allegoriſt obſerve theſe rules, and ſtudy them, jointly with mythology, and the remoteſt hiſtory.

Indeed ſome modern allegories, (if thoſe ought to be called modern that are entirely

[p] Shaw Voyag. T. I.
[q] Hayman Teſoro Brit, T. I. p. 219.

in

in the taſte of antiquity), may perhaps be compared with the ſublimer claſs of the ancient.

Two brothers of the Barbarigo-family, immediately ſucceeding each other[r], in the dignity of Doge of Venice, are allegorized by Caſtor and Pollux[s]; one of whom, as the fable tells us, gave the other part of that immortality which Jupiter had conferred on him alone. Pollux, in the allegory, preſents his brother, repreſented by a ſkull, with a circling ſnake, as the ſymbol of eternity; on the reverſe of a fictitious coin, beneath the deſcribed figures, there drops a broken branch from a tree, with the Virgilian inſcription,

Primo avulſo non deficit alter.

Another idea on one of Lewis XIVth's

[r] Egnatius de exempl. illuſtr. Vir. Venet. L. V. p. 133.

[s] Numiſm. Barbar. Gent. n. 37. Padova. 1732. fol.

coins,

coins, is as worthy of notice; being ſtruck [t] on occaſion of the Duke of Lorrain's quitting his dominions, after the ſurrender of Marſal, for having betrayed both the French and Auſtrian courts. The Duke is Proteus overcome by the arts of Menelaus, and bound, after having, in vain, tried all his different forms. At a diſtance the conquered citadel is to be ſeen, and the year of its ſurrender marked in the inſcription. There was no occaſion for the ſuperfluous epigraph: *Protei Artes deluſæ.*

Patience, or rather a longing earneſt deſire [u], repreſented by a female figure, with folded hands, gazing on a watch, is a very good image of the lower claſs. It muſt indeed be owned, that the inventors of the moſt picturesque allegories have contented themſelves with the remains of antiquity; none having been authoriſed to eſtabliſh

[t] Medailles de Louis le Grand, a. 1663. Paris 1702. fol.

[u] Theſaur. de Argut. Dict.

images

images of their own fancy, for the general imitation of the artiſts. Neither has any attempt of latter times deſerved the honour: for in the whole Iconology of Ripa, of two or three that are tolerable ones,

Nantes in gurgite vaſto;

an Ethiopian waſhing himſelf, as an alluſion to labour loſt[w], is perhaps the beſt. There are indeed images, and uſeful hints, diſperſed in ſome books of greater note, (as for inſtance, The Temple of Stupidity in the Spectator[x],) which ought to be collected, and made more general. Thus, were the treaſures of ſcience joined to thoſe of art, the time might come, when a painter would be able to repreſent an ode, as well as a tragedy.

I ſhall myſelf ſubmit to the publick ſome images: for rules inſtruct, but examples ſtill more. Friendſhip, I find every where

[w] Ripa Iconol. P. II. p. 166.
[x] Spectator, Edit. 1724. Vol. II. p. 201.

pitifully

pitifully repreſented, and its emblems are not worth mentioning: their flying ſcribbled labels ſhew us the depth of their inventors.

This nobleſt of human virtues I would paint in the figures of thoſe two immortal friends of heroic times, Theſeus and Pirithous. The head of the former is ſaid to be on gems [y]: he likewiſe appears with the club [z] won from Periphetes, a ſon of Vulcan, on a gem of Philemon. Theſeus conſequently might be drawn with ſome reſemblance. Friendſhip, at the brink of danger, might be taken from the idea of an old picture at Delphos, as deſcribed by Pauſanias [a]. Theſeus was painted in the action of defending himſelf and his friend againſt the Theſprotians, with his own ſword in one hand, and another drawn from the ſide of his friend, in the other. The beginning of their friendſhip, as deſcribed by Plu-

[y] Canini Imag. des Heros. N. I.
[z] Stoch Pier. Grav. Pl. LI.
[a] Pauſan. L. X. p. 870. 871.

tarch,

tarch [b], might alſo be an image of that idea. I am aſtoniſhed not to have met, among the emblems of the great men of the Barbarigo-family, with an image of a good man and eternal friend. Such was Nicolas Barbarigo, who contracted with Marco Triviſano a friendſhip worthy of immortality;

Monumentum ære perennius:

a little rare treatiſe alone has preſerved their memory [c].

A little hint of Plutarch's might furniſh an image of Ambition: he mentions [d] the ſacrifices of Honour, as being performed bareheaded; whereas all other ſacrifices, ſave only thoſe of Saturn [e], were offered with covered heads. This cuſtom he believes to

[b] Vit. Theſei. p. 29.

[c] De Monſtroſa Amicitia reſpectu perfectionis inter Nic. Barbar. & Marc. Triviſan. Venet. apud Franc. Baba. 1628. 4.

[d] Vita Marcelli. Ortelii Capita Deor. L. II. fig. 41.

[e] Thomaſin. Donar. Vet. c. 5.

have

have taken its riſe from the uſual ſalutation in ſociety; though it may as well be *vice verſa*: perhaps it ſprung from the Pelaſgian rites [f], which were performed bareheaded. Honour is likewiſe repreſented by a female figure, crowned with laurels, a *Cornucopia* and *Haſta* in her hands [g]. Accompanied by Virtue, a male figure with a helmet, ſhe is to be found on a coin of Vitellius [h]: and the heads of both on thoſe of Gordian and Galien [i].

Prayers might be perſonified from an idea of Homer. Phœnix, the tutor of Achilles, endeavouring to reconcile him to the Greeks, makes uſe of an allegory. "Know Achil-" les, ſays he, that prayers are the daughters " of Zeus [k]; they are bent with kneeling; " their faces ſorrowful and wrinkled, with

[f] Plutarch, Quæſt. Rom. P. 266. F.
[g] Vulp. Latium. T. I. L. I. c. 27. p. 406.
[h] Agoſtin. Dialog. II. p. 81.
[i] Ibid. & Beger Obſ. in Num. p. 56.
[k] Iliad. i. v. 498. Conf. Heraclides Pontic. de Allegoria Homeri, p. 457, 58.

" eyes lifted up to heaven. They follow
" Ate; who, with a bold and haughty
" mien marches on, and, light of foot as
" ſhe is, runs over all the world, to ſeize
" and torment mankind; for ever endea-
" vouring to eſcape the Prayers, who incef-
" ſantly preſs upon her footſteps, in order
" to heal thoſe whom ſhe hath hurt. Who-
" ever honours theſe daughters of Zeus, on
" their approach, may obtain much good
" from them; but meeting with repulſe,
" they pray their ſire to puniſh by Ate the
" hard-hearted wretch."

The following well-known old fable might alſo furniſh a new image. Salmacis, and the youth beloved by her, were changed to a fountain, unmanning to ſuch a degree, that

Quiſquis in hos fontes vir venerit, exeat inde
Semivir: & tactis ſubito molleſcat in
undis,

Ovid. Metam. L. IV.

The

The fountain was near Halicarnaſſus in Caria. Vitruvius[1] thought he had diſcovered the truth of that fiction: ſome inhabitants of Argos and Trœzene, ſays he, going thither with a mind to ſettle, diſpoſſeſſed the Carians and Leleges; who, ſheltering themſelves among the mountains, began to haraſs the Greeks with their excurſions: but one of the inhabitants having diſcovered ſome particular qualities in that fountain, erected a building near it, for the convenience of thoſe who had a mind to make uſe of its water. Greeks and Barbarians mingled there; and theſe at length, accuſtomed to the Greek civility, loſt their ſavageneſs, and were inſenſibly moulded into another nature. The fable itſelf is well known to the artiſts: but the narrative of Vitruvius might inſtruct them how to draw the allegory of a people taught humanity and civiliſed, like the Ruſſians by Pe-

[1] Architect. L. II. c. 8.

ter

ter the Firſt. The fable of Orpheus might ſerve the ſame purpoſe. Expreſſion only muſt decide the choice.

Suppoſing the above general obſervations upon allegory inſufficient to evince its neceſſity in painting, the examples will at leaſt demonſtrate, that painting reaches beyond the ſenſes.

The two chief performances in allegorical painting, mentioned in my treatiſe, viz. the Luxemburg gallery, and the cupola of the Imperial Library at Vienna, may ſhew how poetical, how happy an uſe their authors made of allegory.

Rubens propoſing to paint Henry IV. as a humane victor, with lenity and goodneſs prevailing, even in the puniſhment of unnatural rebels, and treacherous banditti, repreſents him as Jupiter ordering the gods to overthrow and puniſh the vices: Apollo and Minerva let fly their darts upon them, and the vices, hideous monſters, in a tumultuous uproar tumble over each other:

Mars, entering in a fury, threatens total deſtruction; but Venus, image of celeſtial love, gently lays hold of his arm:—you fancy you hear her blandiſhing petition to the *mailed* god: "rage not with cruel revenge againſt the vices—they are puniſhed."

The whole performance of Daniel Gran [m] is an allegory, relative to the Imperial Library, and all its figures are as the branches of one ſingle tree. 'Tis a painted Epopee, not beginning from the eggs of Leda; but, as Homer chiefly rehearſes the anger of Achilles, this immortalizes only the Emperor's care of the ſciences. The preparations for the building of the library are repreſented in the following manner:

Imperial majeſty appears as a lady ſitting, her head ſumptuouſly dreſſed, and on her breaſt a golden heart, as a ſymbol of the Emperor's generoſity. With her ſceptre ſhe

[m] Vide Repreſentatio Bibliothecæ Ceſareæ Viennæ 1737. fol. obt.

gives

gives the ſummons to the builders; at her feet ſits a genius with an angle, palette, and chiſſel; another hovers over her with the figures of the Graces, as ſymbols of that good taſte which prevailed in the whole. Next to the chief figure ſits general Liberality, with a purſe in her hand; below her a genius, with the table of the Roman Congiarius, and behind her the Auſtrian Liberality, her mantle embroidered with larks. Several Genii gather the treaſures that flow from the Cornucopia, in order to diſtribute them among the votaries of the arts and ſciences, chiefly thoſe, whoſe good offices to the library had entitled them to regard. The execution of the Imperial orders perſonified, directs her face to the commanding figure, and three children preſent the model of the houſe. Next her an old man, the image of Experience, meaſures on a table the plan of the building, a genius ſtanding beneath him with a plummet, as ready to begin. Next the old man ſits

Invention, with a ſtatue of Iſis in her right, and a book in her left hand, ſignifying, that Nature and Science are the fathers of Invention, the puzzling ſchemes of which are repreſented by a Sphinx lying before her.

This performance was compared to the great platfond of Le Moine at Verſailles, with an eye to the neweſt productions of France and Germany alone: for the great gallery of the ſame palace, painted by Charles le Brun, is, without doubt, the ſublimeſt performance of poetick painting, ſince the time of Rubens; and being poſſeſſed of this, as well as of the gallery of Luxemburg, France may boaſt of the two moſt learned allegorical performances.

The gallery of Le Brun contains the hiſtory of Louis XIV. from the Pyrenæan peace, to that of Nimeguen, in nine large, and eighteen ſmaller pieces: that in which the King determines war againſt Holland, contains, in itſelf alone, an ingenious and ſublime application of almoſt the whole

mytho-

mythology °: its beauties are too exuberant for this treatiſe; let the artiſt's ideas be judged only by two of the ſmaller compoſitions. He repreſents the famous paſſage over the Rhine: his hero ſits in a chariot, a thunderbolt in his hand, and Hercules, the image of heroiſm, drives him through the midſt of tempeſtuous waves. The figure repreſenting Spain is born down by the current: the river god, aghaſt, lets fall his oar: the victories, approaching on rapid wings, preſent ſhields, marked with the names of the towns conquered after the paſſage. Europa aſtoniſhed beholds the ſcene.

Another repreſents the concluſion of the peace. Holland, though with-held by the Imperial Eagle, ſnatching her robe, runs to meet peace, deſcending from heaven, ſurrounded by the Genii of gaiety and pleaſure, ſcattering flowers all around her. Vanity,

° This piece is engraved by Simmoneau Senior Conf. Lepicié Vies des p. P. de R. T. I. p. 64.

crowned with peacocks feathers, endeavours to with-hold Spain and Germany from following their aſſociate: but perceiving the cavern where arms are forged for France and Holland, and hearing fame threatening in the ſkies, they likewiſe follow her example. Is not the former of theſe two performances comparable, in ſublimity, to the Neptune of Homer, and the ſtrides of his immortal horſes?

But let examples be never ſo ſtriking, allegory will ſtill have adverſaries: they roſe in times of old, againſt that of Homer himſelf. There are people of too delicate a conſcience, to bear truth and fiction in one piece: they are ſcandalized at a poor river-god in ſome ſacred ſtory. Pouſſin met with their reproaches, for perſonifying the Nile in his Moſes [p]. A ſtill ſtronger

[p] Another repreſentation of that ſtory, and one of Pouſſin's beſt originals, is in the gallery of Dreſden, in which the river god is extremely advantageous to the compoſition of the whole.

party

party has declared againſt the obſcurity of allegory; for which they cenſured, and ſtill continue to cenſure, Le Brun. But who is there ſo little experienced as not to know, that perſpicuity and obſcurity depend often upon time and circumſtances? When Phidias firſt added a tortoiſe [q] to his Venus, 'tis likely that few were acquainted with his deſign in it, and bold was the artiſt who firſt dared to fetter her: time, however, made the meaning as clear as the figures themſelves. Allegory, as Plato ſays [r] of poetry in general, has ſomething enigmatick in itſelf, and is not calculated for the bulk of mankind. And ſhould the painter, from the fear of being obſcure, adapt his performance to the capacity of thoſe, who look upon a picture as upon a tumultuous mob, he might as well check every new and extraordinary idea. The deſign of the famous Fred. Barocci, in his Martyrdom of St. Vi-

[q] Plin.

[r] Plato Alcibiad. II. P. 457. l. 30.

talis, by drawing a little girl alluring a magpye with a cherry, muſt have been very myſterious to many; the cherry [a] alluding to the ſeaſon, in which that ſaint ſuffered.

The painting of the greater machines, and of the larger parts of publick buildings, palaces, &c. ought to be allegorical. Grandeur is relative to grandeur; and heroick actions are not to be ſung in elegiack ſtrains. But is every fiction allegorical in every place? The Venetian Doge might as well pretend to enjoy his ſuperiority in *Terra firma*. I am miſtaken if the Farneſian gallery is to be ranked among the allegorical performances. Nevertheleſs Annibal, perhaps not having it in his power to chooſe his ſubject, may have been too roughly uſed in my treatiſe: it is known that the Duke of Orleans

[a] Baldinucci, Notiz. de 'P. d. D. P. 118. Argenville ſeems not to have underſtood the word, *Ciliegia*: he ſaw that it ſhould be a ſymbol of ſpring, and changed the cherry to a butterfly; the chief object of the picture he omits, and talks only of the girl.

deſired

deſired Coypel to paint in his gallery the hiſtory of Æneas[t].

The Neptune of Rubens[u], in the gallery at Dreſden, painted on purpoſe to adorn the magnificent entry of the Infant Ferdinand of Spain into Antwerp, as governor of the Netherlands; was there, on a triumphal arch, allegorical[w]. The god of the ocean frowning his waves into peace, was a poetick image of the Prince's eſcaping the ſtorm, and arriving ſafe at Genoa. But now he is nothing more than the Neptune of Virgil.

Vaſari, when pretending to find allegory in the Athenian ſchool of Raphael[x], *viz.* a compariſon of philoſophy and aſtronomy with theology, ſeems to have required, and, by the common opinion of his time, to have been authoriſed to require ſomething

[t] Læpicié Vies des P. R. P. II. p. 17, 18.

[u] Recueil d'Eſtamp. de la Gall. de Dreſd. fol. 48.

[w] Pompa & Introitus Ferdinandi Hiſp. Inf. p. 15. Antv. 1641. fol.

[x] Vaſari vite. P. III. Vol. I. p. 76,

grand

grand and above the vulgar, in the decorations of a grand apartment: though indeed there be nothing but what is obvious at firſt look, and that is, a repreſentation of the Athenian academy [y].

But in ancient times, there was no ſtory in a temple, that was not, at the ſame time, allegorical; allegory being cloſely interwoven with mythology: the gods of Homer, ſays an ancient, are the moſt lively images of the different powers of the univerſe; ſhadows of elevated ideas: and the gallantries of Jupiter and Juno, in the platfond of a temple of that goddeſs at Samos, were looked on as ſuch; air being repreſented by Jupiter, and earth by Juno [z].

Here I think it incumbent upon me to clear up what I have ſaid concerning the contradictions in the character of the Athenians, as repreſented by Parrhaſius. This

[y] Chambray Idée de la P. p. 107, 108. Bellori Deſcriz. delle Imagini dip. da Raffaello, &c.

[z] Heraclid. Pontic. de Allegoria Homeri, p. 443.

you

you think an eaſy matter; the painter having done it either in the hiſtorical way, or in ſeveral pictures: which latter is abſurd. Has not there been even a ſtatue of that people, done by Leochares, as well as a temple[a]? The compoſition of the picture in queſtion, has ſtill eluded all probable conjectures[b]; and the help of allegory having been called in, has produced nothing but Teſoro's[c] ghaſtly phantoms. This fatal picture of Parrhaſius, I am afraid, will of itſelf be a perpetual inſtance of the ſuperior ſkill of the ancients in allegory.

What has been ſaid already of allegory, in general, contains likewiſe what remarks may be made upon its being applied to decorations; nevertheleſs as you inſiſt upon that point particularly, I ſhall lightly mention it too.

There are two chief laws in decoration,

[a] Joſephi Antiq. L. XIV. c. 8. Edit. Haverc.
[b] Dati vite de 'Pittori. p. 73.
[c] Theſaur. Idea Arg. Dict. C. III. p. 84,

viz.

viz. to adorn ſuitably to the nature of things and places, and with truth; and not to follow an arbitrary fancy.

The firſt, as it concerns the artiſts in general, and dictates to them the adjuſting of things in ſuch a manner, as to make them relative to each other, claims eſpecially a ſtrict propriety in decorations:

——— *Non ut placidis coeant immitia*——

Hor.

The ſacred ſhall not be mixed with the profane, nor the terrible with the ſublime: this was the reaſon for rejecting the ſheeps-heads [d], in the Doric Metopes, at the chapel of the palace of Luxemburg at Paris.

The ſecond law excludes licentiouſneſs; nay circumſcribes the architect and decorator within much narrower limits than the painter; who ſometimes muſt, in ſpite of reaſon, ſubject his own fancy, and Greece, to

[d] Blondel Maiſons de Plaiſance, T. II. p. 26.

faſhion, even in hiſtory-pieces: but publick buildings, and ſuch works as are made for futurity, claim decorations that will outlaſt the whims of faſhion; like thoſe that, by their dignity and ſuperior excellence, bore down the attacks of many a century: otherwiſe they fade away, grow inſipid and out of faſhion, perhaps before the finiſhing of the very work to which they are added.

The former law directs the artiſt to allegory: the latter to the imitation of antiquity; and this concerns chiefly the ſmaller decorations.

Such I call thoſe that make not up of themſelves a whole, or thoſe that are additional to the larger ones. The ancients never applied ſhells, when not required by the fable; as in the caſe of Venus and the Tritons; or by the place, as in the temples of Neptune: and lamps decked with ſhells[e] are ſuppoſed to have made part of the implements of thoſe temples. For the ſame rea-

[e] Paſſerii Lucernæ fict. Tab. 51.

ſon

ſon they may give luſtre, and be very ſignificant, in proper places; as in the feſtoons of the Stadthouſe at Amſterdam [f].

Sheep and ox-heads ſtripped of their ſkin, ſo far from juſtifying a promiſcuous uſe of ſhells, as the author ſeems inclined to think, are plain arguments to the contrary: for they not only were relative to the ancient ſacrifices, but were thought to be endowed with a power of averting lightning [g]; and Numa pretended to have been ſecretly inſtructed about them by Jupiter [h]. Nor can the Corinthian capital ſerve for an inſtance of a ſeemingly abſurd ornament, authoriſed and rendered faſhionable by time alone: for it ſeems of an origin more natural and reaſon-

[f] Quellinus Maiſon de la Ville d'Amſt. 1655. fol.

[g] Arnob, adv. Gentes L. V. p. 157. Edit. Lugd. 1651. 4.

[h] An ox-head on the reverſe of an Attick gold coin, ſtamped with the head of Hercules and his club, is ſuppoſed to allude to his labours, (Haym. Teſoro Britt. I. 182.) and to be, in general, a ſymbol of ſtrength, induſtry, or patience, (Hypnerotomachia Polyphili. Venet. Ald. fol.)

able

able than Vitruvius makes it; which is, however, an enquiry more adapted to a treatiſe on architecture. Pocock believed that the Corinthian order had not much reputation in the time of Pericles, who built a temple to Minerva: but he ſhould have been reminded, that the Doric order belonged to the temples of that goddeſs, as Vitruvius informs us [i].

Theſe decorations ought to be treated like architecture in general, which owes its grandeur to ſimplicity, to a ſyſtem of few parts, which being not complex themſelves, branch out into grace and ſplendour. Remember here the channelled pillars of the temple of Jupiter, at Agrigentum, (Girgenti now) which were large enough to contain, in one ſingle gutter, a man at full length [k]. In the ſame manner theſe decorations muſt not only be few, but thoſe muſt likewiſe conſiſt of few

[i] Vitruv. L. I. c. 2.

[k] Diodor. Sic. L. XIII. p. 375. al. 507.

parts,

parts, which are to appear with an air of grandeur and eaſe.

The firſt law (to return to allegory) might be lengthened out into many a ſubaltern rule: but the nature of things and circumſtances is, and ever muſt be, the artiſt's firſt aim; as for examples, refutation promiſes rather more inſtruction than authority.

Arion riding on his dolphin, as unmeaningly repreſented upon a Sopra-porta, in a new treatiſe on architecture[1], though a ſignificant image in the apartments of a French Dauphin, would be a very poor one in any place where Philanthropy, or the protection of artiſts like him, could not immediately be hinted at. On the contrary, he would even to this day, though without his lyre, be an ornament to any publick building at Tarentum, becauſe the ancient Tarentines, ſtamped on their coins the image of Taras,

[1] Blondel Maiſons de Plaiſance.

one

one of the ſons of Neptune, riding on a dolphin, on a ſuppoſition of his being their firſt founder.

The allegorical decorations of a building, raiſed by the contributions of a whole nation, I mean the Duke of Marlborough's palace at Blenheim, are abſurd: enormous lions of maſſy ſtone, above two portals, tearing to pieces a little cock [m]. The hint ſprung from a poor pun.

Nor can it be denied that antiquity furniſhes ſome ideas ſeemingly analogous to this: as for inſtance, the lioneſs on the tomb of Leæna, the miſtreſs of Ariſtogiton, raiſed in honour of her conſtancy amidſt the torments applied by the tyrant, in order to extort from her a confeſſion of the conſpirators againſt him. But from this, I am afraid, nothing can ariſe in behalf of the above pitiful decoration: that miſtreſs of the martyr of liberty having been a notorious woman, and whoſe name could

[m] Vide Spectator, N°. 51.

not decently ſtand a publick trial. Of the ſame nature are the lizards and frogs on a temple[a], alluding to the names of the two architects, Saurus and Batrachus[b]: the above-mentioned lioness having no tongue, made the allegory ſtill more expreſſive. The lioness on the tomb of the famous Laïs[c], holding with her fore-paws a ram, as a ſymbol of her manners[d], was perhaps an imitation of the former. The lion was, in general, ſet upon the tombs of the brave.

It is not indeed to be pretended that every ornament and image of the ancient vaſes, tools, &c. ſhould be allegorical; and to explain many of them, in that way, would be equally difficult and conjectural. I am not bold enough to maintain, that an earthen lamp[e], in the ſhape of an ox's-head, means a perpetual remembrance of uſeful labours, on

[a] Pauſan. L. I. c. 43. l. 22.
[b] Plin. Hiſt. N. L. XXXVI. c. 5.
[c] Paus. L. II. c. 2. P. 115. l. 11.
[d] Idem. L. IX. c. 40. P. 795. l. 11.
[e] Aldrovand. de Quadrup. biſulc. p. 141.

account of the perpetuity of the fire; nor to decypher here a myſterious ſacrifice to Pluto and Proſerpine [a]. But the image of a Trojan Prince, carried off by Jupiter, to be his favourite, was of great and honourable ſignification in the mantle of a Trojan. Birds pecking grapes ſeem as ſuitable to an urn, as the young Bacchus brought by Mercury to be nurſed by Leucothea, on a large marble vaſe of the Athenian Salpion [b]. The grapes may be a ſymbol of the pleaſures the deceaſed enjoy in Elyſium: the pleaſures of hereafter being commonly ſuppoſed to be ſuch, as the deceaſed chiefly delighted in when alive. A bird, I need not ſay, was the image of the ſoul. A Sphinx, on a cup ſacred to Bacchus, is ſuppoſed to be an alluſion to the adventures of Oedipus at Thebes, Bacchus's birth place [c]; as a

[a] Bellori Lucern. Sepulcr. P. I. fig. 17.

[b] Spon. Miſc. Sect. II. Art. I. P. 25.

[c] Vide Buonarotti Oſſerv. ſopra alcuni Medagli. Proem. p. XXVI. Roma. 1693. 4.

Lizard on a cup of Mentor, may hint at the poſſeſſor, whoſe name perhaps was Saurus.

There is ſome reaſon to ſearch for allegory, in moſt of the ancient performances, when we conſider, that they even built allegorically. Such an alluſive building was a gallery at Olympia [w], ſacred to the ſeven liberal arts, and re-echoing ſeven times a poem read aloud there. A temple of Mercury, ſupported, inſtead of pillars, by Herms, or, as we now ſpell, Terms, on a coin of Aurelian [x], is of the ſame kind: there is on its front a dog, a cock, and a tongue; figures that want no explication.

Yet the temple of Virtue and Honour, built by Marcellus, was ſtill more learnedly executed: having conſecrated his Sicilian ſpoils to that purpoſe, he was diſappointed by the prieſts, whom he firſt conſulted on

[w] Plutarch. de Garrulit. p. 502.

[x] Triſtan Comment. Hiſt. des Emper. T. I. p. 632.

that deſign: who told him, that no ſingle temple could admit of two divinities. Marcellus therefore ordered two temples to be built, adjoining to each other, in ſuch a manner that whoever would be admitted to that of Honour muſt paſs through that of Virtue[y]; thus publickly indicating, that virtue alone leads to true honour: this temple was near the Porta Capena[z]. And here I cannot help remembering thoſe hollow ſtatues of ugly ſatyrs[a], which, when opened, were found replete with little figures of the graces, to teach, that no judgment is to be formed from outward appearances, and that a fair mind makes amends for a homely body.

Perhaps, Sir, ſome of your objections may have been omitted: if ſo, it was againſt my will——and at this inſtant, I remember one

[y] Plutarch. Marcell. p. 277.
[z] Vulpii Latium, T. II. L. II. c. 20. p. 175.
[a] Banier Mythol. T. II. L. I. ch. 11. p. 181.

concerning the Greek art of changing blue eyes to black ones. Dioſcorides is the only writer that mentions it[b]. Attempts of this kind have been made in our days: a certain Sileſian counteſs was the favourite beauty of the age, and univerſally acknowledged to be perfect, had it not been for her blue eyes, which ſome of her admirers wiſhed were black. The lady, informed of the wiſhes of her adorers, by repeated endeavours overcame nature; her eyes became black,—and ſhe blind.

I am not ſatisfied with myſelf, nor perhaps have given you ſatisfaction: but the art is inexhauſtible, and all cannot be written. I only wanted to amuſe myſelf agreeably at my leiſure hours; and the converſation of my friend FREDERIC OESER, a true imitator of Ariſtides, the painter of the ſoul, was not a little favourable to my purpoſe: the name of which worthy friend and ar-

[b] Dioſcorid. de Re Med. L. V. c. 179.

tiſt

tiſt * ſhall ſpread a luſtre over the end of my treatiſe.

* Fred. Oeſer, one of the moſt extenſive geniuſes which the preſent age can boaſt of, is a German, and now lives at Dreſden; where, to the honour of his country, and the emolument of the art, he gets his livelihood by teaching young blockheads, of the Saxon-race, the elements of drawing; and by etching after the Flemiſh painters. N. of Tranſl.

INSTRUCTIONS

FOR THE

CONNOISSEUR.

INSTRUCTIONS

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CONNOISSEUR.

——— *Non, ſi quid turbida* Roma
Elevet, accedas: examenve improbum in illa
Caſtiges trutina: nec te quæſiveris extra.
Nam Romæ eſt Quis non? ———

YOU call yourſelf a *Connoiſſeur*, and the firſt thing you gaze at, in conſidering works of art, is the workmanſhip, the delicacy of the pencilling, or the poliſh given by the chiſſel.——It was the idea however, its grandeur or meanneſs, its dignity, fitneſs, or unfitneſs, that ought firſt to have been examined: for induſtry and talents are independent of each other. A piece of painting or ſculpture cannot, merely on account of its having been laboured,

claim more merit than a book of the ſame ſort. To work curiouſly, and with unneceſſary refinements, is as little the mark of a great artiſt, as to write learnedly is that of a great author. An image anxiouſly finiſhed, in every minute trifle, may be fitly compared to a treatiſe crammed with quotations of books, that perhaps were never read. Remember this, and you will not be amazed at the laurel leaves of *Bernini*'s Apollo and Daphne, nor at the net held by *Adams*'s ſtatue of water at Potzdam: you will only be convinced that workmanſhip is not the ſtandard which diſtinguiſhes the antique from the modern.

Be attentive to diſcover whether an artiſt had ideas of his own, or only copied thoſe of others; whether he knew the chief aim of all art, Beauty, or blundered through the dirt of vulgar forms; whether he performed like a man, or played only like a child.

Books

Books may be written, and works of art executed, at a very ſmall expence of ideas. A painter may mechanically paint a Madonna, and pleaſe; and a profeſſor, in the ſame manner, may write Metaphyſics to the admiration of a thouſand ſtudents. But would you know whether an artiſt deſerves his name, let him invent, let him do the ſame thing repeatedly: for as one feature may modify a mien, ſo, by changing the attitude of one limb, the artiſt may give a new hint towards a characteriſtic diſtinction of two figures, in other reſpects exactly the ſame, and prove himſelf a man. Plato, in *Raphael*'s Athenian ſchool, but ſlightly moves his finger: yet he means enough, and infinitely more than all *Zucchari*'s meteors. For as it requires more ability to ſay much in a few words, than to do the contrary; and as good ſenſe delights rather in things than ſhews, it follows, that one ſingle figure may be the theatre of all an artiſt's ſkill: though, by all that is ſtale and trivial! the bulk of

painters

painters would think it as tyrannical to be ſometimes confined to two or three figures, in great only, as the ephemeral writers of this age would grin at the propoſal of beginning the world with their own private ſtock, all public hobby-horſes laid aſide: for fine cloaths make the beau. 'Tis hence that moſt young artiſts,

Enfranchis'd from their tutor's care,

chooſe rather to make their entrance with ſome perplexed compoſition, than with one figure ſtrongly fancied and maſterly executed. But let him, who, content to pleaſe the few, wants not to earn either bread or applauſe from a gaping mob, let him remember that the management of a "*little*" more or leſs really diſtinguiſhes artiſt from artiſt; that the truly ſenſible produces a multiplicity, as well as quickneſs and delicacy of feelings, whilſt the daſhing quack tickles only feeble ſenſes and callous organs; that he may conſequently be great in ſingle figures,

figures, in the ſmalleſt compoſitions, and new and various in repeating things the moſt trite. Here I ſpeak out of the mouth of the ancients: this their works teach: and both our writers and painters would come nearer them, did not the one buſy themſelves with their words only, the other with their proportions.

In the face of Apollo pride exerts itſelf chiefly in the chin and nether lip; anger in the noſtrils; and contempt in the opening mouth; the graces inhabit the reſt of his divine head, and unruffled beauty, like the ſun, ſtreams athwart the paſſions. In Laocoon you ſee bodily pains, and indignation at undeſerved ſufferings, twiſt the noſe, and paternal ſympathy dim the eye-balls. Strokes like theſe are, as in Homer, a whole idea in one word; he only finds them who is able to underſtand them. Take it for certain, that the ancients aimed at expreſſing much in little,

Their

Their ore was rich, and ſeven times purg'd of lead:

whereas moſt moderns, like tradeſmen in diſtreſs, hang out all their wares at once. Homer, by raiſing all the gods from their ſeats, on Apollo's appearing amongſt them [a], gives a ſublimer idea than all the learning of Callimachus could furniſh. If ever a prejudice may be of uſe, 'tis here; hope largely from the ancient works in approaching them, nor fear diſappointments; but examine, peruſe, with cool ſedateneſs and ſilenced paſſions, leſt your diſturbed brain find Xenophon flat and Niobe inſipid.

To original ideas, we oppoſe copied, not imitated ones. Copying we call the ſlaviſh crawling of the hand and eyes, after a certain model: whereas reaſonable imitation juſt takes the hint, in order to work by itſelf. *Domenichino*, the painter of Tenderneſs, imitated the heads of the pretended

[a] Hymn. in Apoll.

Alex-

Alexander at Florence, and of the Niobe at Rome [b]; but altered them like a maſter. On gems and coins you may find many a figure of *Pouſſin*'s: his Salomon is the Macedonian Jupiter: but whatever his imitation produced, differs from the firſt idea, as the bloſſoms of a tranſplanted tree differ from thoſe that ſprung in its native ſoil.

Another method of copying is, to compile a Madonna from *Maratta*; a S. Joſeph from *Barocci*; other figures from other maſters, and lump them together in order to make a whole. Many ſuch altar-pieces you may find, even at Rome; and ſuch a painter was the late celebrated *Maſucci* of that city.——Copying I call, moreover, the following a certain form, without the leaſt conſciouſneſs of one's being a blockhead. Such was he who, by the command of a certain Prince, painted the nuptials of

[b] Alexander, in his S. John, in *St. Andrea della Valle* at Rome; Niobe, in a picture belonging to the *Teſoro di S. Gennaro*, at Naples.

Pſyche, or, if you will, the Queen of Sheba:—'twas a pity there was no other Pſyche to be found, but that dangerous one of *Raphael*. Moſt of the late great ſtatues of the ſaints, in St. Peter's at Rome, are of the ſame ſtuff—the block at 500 Roman crowns from the quarry.

The ſecond characteriſtic of works of art is Beauty. The higheſt object of meditation for man is man, and for the artiſt there is none above his own frame. 'Tis by moving your ſenſes that he reaches your ſoul: and hence the analyſis of the bodily ſyſtem has no leſs difficulties for him, than that of the human mind for the philoſopher. I do not mean the anatomy of the muſcles, veſſels, bones, and their different forms and ſituations; nor the relative meaſure of the whole to its parts, and *vice verſa*: for the knife, exerciſe, and patience, may teach you all theſe. I mean the analyſis of an attribute, eſſential to man, but fluctuating with his frame, allowed by all, miſ-

miſconſtrued by many, known by few:—the analyſis of beauty, which no definition can explain, to him whom heaven hath denied a ſoul for it. Beauty conſiſts in the harmony of the various parts of an individual. This is the philoſopher's ſtone, which all artiſts muſt ſearch for, though a a few only find it: 'tis nonſenſe to him, who could not have formed the idea out of himſelf. The line which beauty deſcribes is elliptical, both uniform and various: 'tis not to be deſcribed by a circle, and from every point changes its direction. All this is eaſily ſaid; but to apply it——*there is the rub.* 'Tis not in the power of Algebra to determine which line, more or leſs elliptic, forms the divers parts of the ſyſtem into beauty—but the ancients knew it; I atteſt their works, from the gods down to their vaſes. The human form allows of no circle, nor has any antique vaſe its profile ſemicircular.

After this, ſhould any one deſire me to aſſiſt him more ſenſibly in his inquiries

concerning beauty, by ſetting down ſome rules (a hard taſk), I would take them from the antique models, and in want of theſe, from the moſt beautiful people I could meet with at the place where I lived. But to inſtruct, I would do it in the negative way; of which I ſhall give ſome inſtances, confining myſelf however to the face.

The form of real beauty has no abrupt or broken parts. The ancients made this principle the baſis of their youthful profile; which is neither linear nor whimſical, though ſeldom to be met with in nature: the growth, at leaſt, of climates more indulgent than ours. It conſiſts in the ſoft coaleſcence of the brow with the noſe. This uniting line ſo indiſpenſibly accompanies beauty, that a perſon wanting it may appear handſome full-faced; but mean, nay even ugly, when taken in profile. *Bernini*, that deſtroyer of art, deſpiſed this line, when legiſlator of taſte, as not finding it

in common nature, his only model; and therein was followed by all his ſchool. From this ſame principle it neceſſarily follows, that neither chin nor cheeks, deep-marked with dimples, can be conſiſtent with true beauty. Hence the face of the Medicean Venus is to be degraded from the firſt rank. Her face, I dare ſay, was taken from ſome celebrated fair one, contemporary with the artiſt. Two other Venuſes, in the garden behind the Farneſe, are manifeſtly portraits.

The form of real beauty has neither the projected parts obtuſe, nor the vaulted ones ſharp. The eye-bone is magnificently raiſed, the chin thoroughly vaulted. Thus the beſt ancients drew: though, when taſte declined amongſt them, and the arts were trampled on in modern times, theſe parts changed too: then the eye-bone became roundiſh and obtuſely dull, and the chin mincingly pretty. Hence we may ſafely affirm, that what they call Antinous, in the

Belvedere, whoſe eye-bone is rather obtuſe, cannot be a work of the higheſt antiquity, any more than the Venus.

As theſe remarks are general, they likewiſe concern the features of the face, the form only. There is another charm, that gives expreſſion and life to forms, which we call Grace; and we ſhall give ſome looſe reflexions on it ſeparately, leaving it to others to give us ſyſtems.

The figure of a man is as ſuſceptible of beauty as that of a youth: but as a various one, not the various alone, is the Gordian knot, it follows, that a youthful figure, drawn at large, and in the higheſt poſſible degree of beauty, is, of all problems that can be propoſed to the deſigner, the moſt difficult. Every one may convince himſelf of this: take the moſt beautiful face in modern painting, and it will go hard, but you ſhall know a ſtill more beautiful one in nature.——I ſpeak thus, after

ter having conſidered the treaſures of Rome and Florence.

If ever an artiſt was endowed with beauty, and deep innate feelings for it; if ever one was verſed in the taſte and ſpirit of the ancients, 'twas certainly *Raphael*: yet are his beauties inferior to the moſt beautiful nature. I know perſons more beautiful than his unequalled Madonna, in the *Palazzo Petti* at Florence, or the Alcibiades in his academy. The Madonna in the Chriſtmas-night of *Corregio*, (a piece juſtly celebrated for its chiar'-oſcuro) is no ſublime idea; ſtill leſs ſo is that of *Maratta* at Dreſden. *Titian*'s celebrated Venus [c] in the Tribuna

[c] So are the goddeſſes of the Theopægnia at Blenheim, in Oxfordſhire; and hence it is clear, that another Venus, analogous to that in the Tribuna, among the pictures of a gentleman in London, cannot be the production of that genius-in-fleſh only. This daughter of the Idalian graces ſeems to thrill with inward pleaſure, and to recollect a night of bliſs——

There is language in her eye, her cheek, her lip:
Nay, her foot ſpeaks——

SHAKESPEAR.

at Florence is common nature. The little heads of *Albano* have an air of beauty; but it is a different thing to expreſs beauty in little, and in great. To have the theory of navigation, and to guide a ſhip through the ocean, are two things. *Pouſſin*, who had ſtudied antiquity more than his predeceſſors, knew perfectly well what his ſhoulders could bear, and never ventured into the great.

The Greeks alone ſeem to have thrown forth beauty, as a potter makes his pot. The heads on all the coins of their Free-ſtates have forms above nature, which they owe to the line that forms their profile. Would it not be eaſy to hit that line? Yet have all the numiſmatic compilers deviated from it. Might not *Raphael*, who complained of the ſcarcity of beauty, might not he have recurred to the coins of Syracuſe, as the beſt ſtatues, Laocoon alone excepted, were not yet diſcovered?

Far-

Farther than thoſe coins no mortal idea *can* go. I wiſh my reader an opportunity of ſeeing the beautiful head of a genius in the Villa Borgheſe, and thoſe images of unparalleled beauty, Niobe and her daughters. On the weſtern ſide of the Alps he muſt be contented with gems and paſtes. Two of the moſt beautiful youthful heads are a Minerva of Aſpaſius, now at Vienna, and a young Hercules in the Muſeum of the late Baron Stoſch, at Florence.

But let no man, who has not formed his taſte upon antiquity, take it into his head to act the connoiſſeur of beauty: his ideas muſt be a parcel of whims. Of modern beauties I know none that could vie with the Greek female dancer of Mr. *Mengs*, big as life, painted in *Crayons* on wood, for the Marquis Croimare at Paris, or with his Apollo amidſt the muſes, in the Villa Albano, to whom that of *Guido* in the Aurora, compared, is but a mortal.

All

All the modern copies of ancient gems give us another proof of the deciſive authority of beauty in criticiſms on works of art. *Natter* has dared to copy that head of Minerva mentioned above, in the ſame ſize and ſmaller, but fell ſhort. The noſe is a hair too big, the chin too flat, and the mouth mean. And this is the caſe of modern imitators in general. What can we hope then of ſelf-fancied beauties? Conclude not, however, from this, againſt the poſſibility of a perfect imitation of antique heads: 'tis enough to ſay, that it has not yet exiſted: 'twas probably the fault of the imitators themſelves. *Natter*'s treatiſe on ancient gems is rather ſhallow; and what he wrought and wrote, even on that ſingle branch of engraving, for which he was chiefly celebrated, has neither the ſtrength nor the eaſe of genius.

To this conſciouſneſs of inferiority we owe the ſcarcity of modern ſuppoſititious gems

and

and coins. Any man of taſte may, upon compariſon, diſtinguiſh even the beſt modern coin from the antique original.—I ſpeak of the beſt antiques: for as to the lower Imperial coins, where the cheat was eaſier, the artiſts have been liberal enough. *Padoano*'s ſtamps, for copying antique coins, are in the Barberini Collection at Rome, and thoſe of one *Michel*, a Frenchman, and falſe coiner in taſte, at Florence, in that of the late Baron Stoſch.

The third characteriſtic of works of art is Execution; or, the ſketch being made, the method of finiſhing. And even here we commend good ſenſe above induſtry. As in judging of ſtyles, we diſtinguiſh the good writer by the clearneſs, fluency, and nervouſneſs of his diction; ſo in works of art, we diſcover the maſter by the manly ſtrength, freedom, and ſteadineſs of his hand. The auguſt contour, and eaſineſs of mien, in the figures of Chriſt, St. Peter, and the other apoſtles, on the right ſide of

the

the Transfiguration, ſpeak the claſſic hand of *Raphael*, as ſtrongly as the ſmooth, anxious nicety of ſome of *Julio Romano*'s figures, on the left, the more wavering one of the diſciple.

Never admire either the marble's radiant poliſh, or the picture's gloſſy ſurface. For that the journeyman ſweated; for this the painter vegetated only. *Bernini*'s Apollo is as poliſhed as HE in the Belvedere; and there is much more labour hid in one of *Treviſani*'s Madonnas, than in that of *Correggio*. Whenever truſty arms and laborious induſtry prevail, we defy all the ancients. We are not their inferiors even in managing porphyry, though a mob of ſcriblers, with *Clarencas* in their rear-guard, deny it.

Nor (whatever *Maffei* thinks[q],) did the ancients know a peculiar method of giving a nicer poliſh to the figures of their concave gems *(Intagli.)* Our artiſts poliſh as

[q] Veron. illuſtr. P. III. c. 7. p. 269.

nicely:

nicely: but ſtatues and gems may be deteſtable, for all their poliſh, as a face may be ugly, with the ſofteſt ſkin.

This however is not meant to blame a ſtatue for its poliſh, as it is conducive to beauty: though Laocoon informs us, that the ancients knew the ſecret of finiſhing ſtatues, merely with the chiſſel. Nor does the cleanneſs of the pencil, on a picture, want its merit: yet it ought to be diſtinguiſhed from enamelled tints. A barked ſtatue, and a briſtly picture are alike abſurd. Sketch with fire, and execute with phlegm. We blame workmanſhip only as it claims the firſt rank; as in the marbles *à la Bernini*, and the linnen of *Scybold* and *Denner*.

Friend, theſe inſtructions may be of uſe. For as the bulk of mankind amuſe themſelves with the ſhells of things only, your eye may be captivated by poliſh and glare, as they are the moſt obvious; to put you on your guard againſt which, is leading you

the

the firſt ſtep to true knowledge. For daily obſervation, during ſeveral years, in Italy, has taught me how lamentably moſt young travellers are duped by a ſet of blind leaders. To ſee them ſkip about in the the temple of art and genius, all quite ſober and cool, puts me in mind of a ſwarm of new-fledged graſhoppers wantoning in the ſpring.

ON

GRACE.

GRACE.

ON
GRACE.

—— Χαριτων ἱμερο φωνων ἱερον φυλον.

GRACE is the harmony of agent and action. It is a general idea: for whatever reaſonably pleaſes in things and actions is gracious. Grace is a gift of heaven; though not like beauty, which muſt be born with the poſſeſſor: whereas nature gives only the dawn, the capability of this. Education and reflection form it by degrees, and cuſtom may give it the ſanction of nature. As water,

That leaſt of foreign principles partakes,
Is beſt:

So Grace is perfect when moſt ſimple, when freeſt from finery, conſtraint, and affected wit. Yet always to trace nature through the vaſt realms of pleaſure, or through all

the windings of characters, and circumſtances infinitely various, ſeems to require too pure and candid a taſte for this age, cloyed with pleaſure, in its judgments either partial, local, capricious, or incompetent. Then let it ſuffice to ſay, that Grace can never live where the paſſions rave; that beauty and tranquillity of ſoul are the centre of its powers. By this Cleopatra ſubdued Cæſar; Anthony ſlighted Octavia and the world for this; it breathes through every line of Xenophon; Thucydides, it ſeems, diſdained its charms; to Grace Apelles and Corregio owe immortality; but Michael Angelo was blind to it; though all the remains of ancient art, even thoſe of but middling merit, might have ſatisfied him, that Grace alone places them above the reach of modern ſkill.

The criticiſms on Grace in nature, and on its imitation by art, ſeem to differ: for many are not ſhocked at thoſe faults in the latter, that certainly would incur their diſpleaſure

pleaſure in the former. This diverſity of feelings lies either in imitation itſelf, which perhaps affects the more the leſs it is akin to the thing imitated; or in the ſenſes being little exerciſed, and in the want of attention, and of clear ideas of the objects in queſtion. But let us not from hence infer that Grace is wholly fictitious: the human mind advances by degrees; nor are youth, the prejudices of education, boiling paſſions, and their train of phantoms, the ſtandard of its real delight—remove ſome of theſe, and it admires what it loathed, and ſpurns what it doted on. Myriads, you ſay, the bulk of mankind, have not even the leaſt notion of Grace—but what do they know of beauty, taſte, generoſity, or all the higher luxuries of the ſoul? Theſe flowers of the human mind were not intended for univerſal growth, though their ſeeds lie in every breaſt.

Grace, in works of art, concerns the human figure only; it modifies the *attitude* and *countenance*, *dreſs* and *drapery*. And

here I muſt obſerve, that the following remarks do not extend to the comic part of art.

The attitude and geſtures of antique figures are ſuch as thoſe have, who, conſcious of merit, claim attention as their due, when appearing among men of ſenſe. Their motions always ſhew the motive; clear, pure blood, and ſettled ſpirits; nor does it ſignify whether they ſtand, ſit, or lie; the attitudes of Bacchanals only are violent, and ought to be ſo.

In quiet ſituations, when one leg alone ſupports the other which is free, this recedes only as far as nature requires for putting the figure out of its perpendicular. Nay, in the *Fauni*, the foot has been obſerved to have an inflected direction, as a token of ſavage, regardleſs nature. To the modern artiſts a quiet attitude ſeemed inſipid and ſpiritleſs, and therefore they drag the leg at reſt forwards, and, to make the attitude ideal, remove part of the body's weight from the ſup-

ſupporting leg, wring the trunk out of its centre, and turn the head, like that of a perſon ſuddenly dazzled with lightning. Thoſe to whom this is not clear, may pleaſe to recollect ſome ſtage-knight, or a conceited young Frenchman. Where room allowed not of ſuch an attitude, they, leſt unhappily the leg that has nothing to do might be unemployed, put ſomething elevated under its foot, as if it were like that of a man who could not ſpeak without ſetting his foot on a ſtool, or ſtand without having a ſtone purpoſely put under it. The ancients took ſuch care of appearances, that you will hardly find a figure with croſſed legs, if not a Bacchus, Paris, or Nireus; and in theſe they mean to expreſs effeminate indolence.

In the countenances of antique figures, joy burſts not into laughter; 'tis only the repreſentation of inward pleaſure. Through the face of a Bacchanal peeps only the dawn of luxury. In ſorrow and anguiſh they re-

ſemble the ſea, whoſe bottom is calm, whilſt the ſurface raves. Even in the utmoſt pangs of nature, Niobe continues ſtill the heroine, who diſdained yielding to Latona. The ancients ſeem to have taken advantage of that ſituation of the ſoul, in which, ſtruck dumb by an immenſity of pains, ſhe borders upon inſenſibility; to expreſs, as it were, characters, independent of particular actions; and to avoid ſcenes too terrifying, too paſſionate, ſometimes to paint the dignity of minds ſubduing grief.

Thoſe of the moderns, that either were ignorant of antiquity, or neglected to enquire into Grace in nature, have expreſſed, not only what nature feels, but likewiſe what ſhe feels not. A Venus at Potzdam, by *Pigal*[a], is repreſented in a ſentiment which

[a] "Et toi, rival des Praxitèles & des Phidias; toi "dont les anciens auroient employé le ciſeau à leur "faire des dieux capables d'excuſer à nos yeux leur "idolatrie; inimitable Pigal, ta main ſe réſoudra a "vendre des magots, ou il faudra qu'elle demeure "oiſive."

which forces the liquor to flow out at both ſides of her mouth, ſeemingly gaſping for breath; for ſhe was intended to pant with luſt: yet, by all that's deſperate! was this very Pigal ſeveral years entertained at Rome to ſtudy the antique. A *Carita* of *Bernini*, on one of the papal monuments in St. Peter's, ought, you'll think, to look upon her children with benevolence and maternal fondneſs; but her face is all a contradiction to this: for the artiſt, inſtead of real graces, applied to her his noſtrum, dimples, by which her fondneſs becomes a perfect ſneer. As for the expreſſion of modern ſorrow, every one knows it, who has ſeen cuts, hair torn, garments rent, quite the reverſe of the antique, which, like Hamlet's,

——— *hath that within, which paſſeth ſhew:*
Theſe, but the trappings, and the ſuits of woe.

" oiſive." J. J. Rouſſeau Diſc. ſi le Retabl. d. A. S. &c.

This, my dear countryman! is the only paſſage of thine, where poſterity will find the orator forgot the philoſopher. N. of Tr.

The geſtures of the hands of antique figures, and their attitudes in general, are thoſe of people that think themſelves alone and unobſerved: and though the hands of but very few ſtatues have eſcaped deſtruction, yet may you, from the direction of the arm, gueſs at the eaſy and natural motion of the hand. Some moderns, indeed, that have ſupplied ſtatues with hands or fingers, have too often given them their own favourite attitudes—that of a Venus at her toilet, diſplaying to her levee the graces of a hand,

——*far lovelier when beheld.*

The action of modern hands is commonly like the geſticulation of a young preacher, piping-hot from the college. Holds a figure her cloths? You would think them cobweb. Nemeſis, who, on antique gems, lifts her peplum ſoftly from her boſom, would be thought too griping for any new performance—how can you be ſo unpolite to think any thing may be held, without

the

the three laſt fingers genteely ſtretched forth?

Grace, in the accidental parts of antiques, conſiſts, like that of the eſſential ones, in what becomes nature. The drapery of the moſt ancient works is eaſy and ſlight: hence it was natural to give the folds beneath the girdle an almoſt perpendicular direction.—Variety indeed was ſought, in proportion to the increaſe of art; but drapery ſtill remained a thin floating texture, with folds gathered up, not lumped together, or indiſcreetly ſcattered. That theſe were the chief principles of ancient drapery, you may convince yourſelf from the beautiful Flora in the Campidoglio, a work of Hadrian's times. Bacchanals and dancing figures had, indeed, even if ſtatues, more waving garments, ſuch as played upon the air; ſuch a one is in the Palazzo Riccardi at Florence; but even then the artiſts did not neglect appearances, nor exceed the nature of the materials. Gods and heroes are re-

pre-

preſented as the inhabitants of ſacred places, the dwellings of ſilent awe, not like a ſport for the winds, or as waſting the colours: floating, airy garments are chiefly to be met with on gems—where Atalanta flies

As meditation ſwift, ſwift as the thoughts of love.

Grace extends to garments, as ſuch were given to the Graces by the ancients. How would you wiſh to ſee the Graces dreſſed? Certainly not in birth-day robes; but rather like a beauty you loved, ſtill warm from the bed, in an eaſy negligee.

The moderns, ſince the epoch of *Raphael* and his ſchool, ſeem to have forgot that drapery participates of Grace, by their giving the preference to heavy garments, which might not improperly be called the wrappers of ignorance in beauty: for a thick large-folded drapery may ſpare the artiſts the pains of tracing the Contour under it, as the ancients did. Some of the modern figures

figures ſeem to be made only for laſting. *Bernini* and *Peter* of *Cortona* introduced this drapery. For ourſelves, we chooſe light eaſy dreſſes; why do we grudge our figures the ſame advantage?

He that would give a Hiſtory of Grace, after the revolution of the arts, would perhaps find himſelf almoſt reduced to negatives, eſpecially in ſculpture.

In ſculpture, the imitation of one great man, of *Michael Angelo*, has debauched the artiſts from Grace. He, who valued himſelf upon his being "a pure intelligence" deſpiſed all that could pleaſe humanity; his exalted learning diſdained to ſtoop to tender feelings and lovely grace.

There are poems of his publiſhed, and in manuſcript, that abound in meditations on ſublime beauty: but you look in vain for it in his works.—Beauty, even the beauty of a God, wants Grace, and Moſes, without it, from awful as he was, becomes only terrible. Immoderately fond of all that

was

was extraordinary and difficult, he ſoon broke through the bounds of antiquity, grace, and nature; and as he panted for occaſions of diſplaying ſkill only, he grew extravagant. His lying ſtatues, on the ducal tombs of St. Lorenzo at Florence, have attitudes, which life, undiſtorted, cannot imitate: ſo careleſs was he, provided he might dazzle you with his mazy learning, of that decency, which nature and the place required, that to him we might apply, what a poet ſays of St. Lewis in hell:

Laiſſant le vray pour prendre la grimace,
Il fut toujours au delà de la Grace,
Et bien plus loin que les commandements.

He was blindly imitated by his diſciples, and in them the want of Grace ſhocks you ſtill more: for as they were far his inferiors in ſcience, you have no equivalent at all. How little *Guilielmo della Porta*,

Porta, the beſt of them all, underſtood grace and the antique, you may ſee in that marble groupe, called the Farneſe-bull; where Dirce is his to the girdle. *John di Bologna*, *Algardi*, *Fiammingo*, are great names, but likewiſe inferior to the ancients, in Grace.

At laſt *Lorenzo Bernini* appeared, a man of ſpirit and ſuperior talents, but whom Grace had never viſited even in dreams. He aimed at encyclopædy in art; painter, architect, ſtatuary, he ſtruggled, chiefly as ſuch, to become original. In his eighteenth year he produced his Apollo and Daphne; a work miraculous for thoſe years, and promiſing that ſculpture by him ſhould attain perfection. Soon after he made his David, which fell ſhort of Apollo. Proud of general applauſe, and ſenſible of his impotency, either to equal or to offuſcate the antiques; he ſeems, encouraged by the daſtardly taſte of that age, to have formed the

the project of becoming a legiſlator in art, for all enſuing ages, and he carried his point. From that time the Graces entirely forſook him: how could they abide with a man who begun his career from the end oppoſite to the ancients? His forms he compiled from common nature, and his ideas from the inhabitants of climates unknown to him; for in Italy's happieſt parts nature differs from his figures. He was worſhipped as the genius of art, and univerſally imitated; for, in our days, ſtatues being erected to piety only, none to wiſdom, a ſtatue *à la Bernini* is likelier to make the kitchen proſper than a Laocoon.

From Italy, reader, I leave you to gueſs at other countries. A celebrated *Puget*, *Girardon*, with all his brethren in *On*, are worſe. Judge of the connoiſſeurs of France by *Watelet*, and of its deſigners, by *Mariette*'s gems.

At

At Athens the Graces ſtood eaſtward, in a ſacred place. Our artiſts ſhould place them over their work-houſes; wear them in their rings; ſeal with them; ſacrifice to them; and, court their ſovereign charms to their laſt breath.

THE END.

ERRATA.

Page 20. Line 13. *for* comma *after* ſays, *place* ſemi-colon.
P. 61. L. 7. *for* Morte *read* Morto.
P. 83. Note, *for* Bernoue *read* Bernoull.
P. 94. L. 3. *after* Nature *add a* colon—*after* ſlat *add* it.
P. 105. L. 10. *dele* Lucian, Ep. I.
P. 166. Note f. *inſtead of* 'ΟΔ. T. v. 230. *read* Ψ. v. 163.
P. 181. L. 13. *for* on *read* in.
P. 189. L. 20. *for* or *read* on.
P. 197. Note d. *for* adv. *read* ad v.
P. 227. L. 12. *for* the *read* her.